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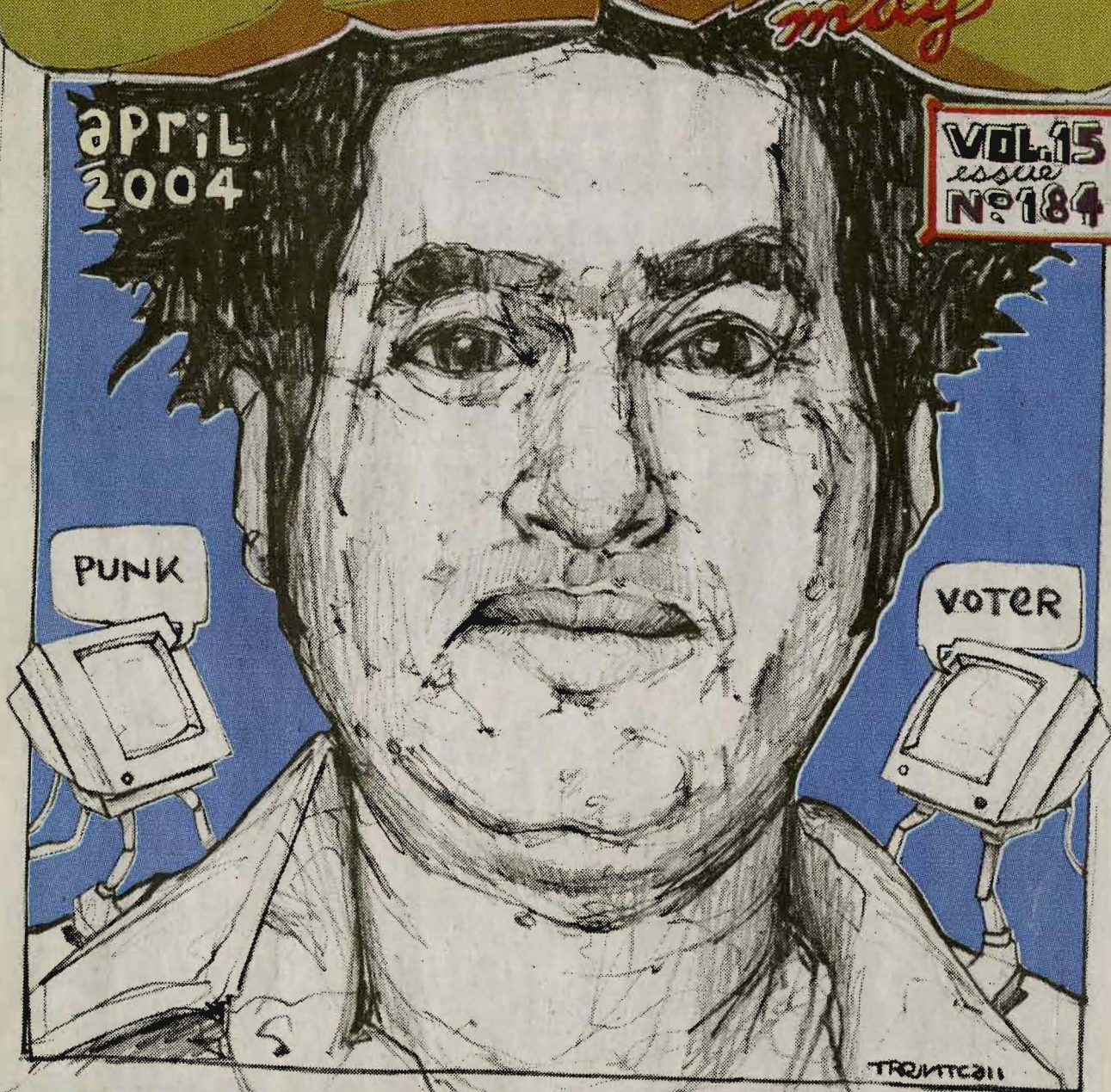
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# SLUG

mag

APRIL  
2004

VOL. 15  
issue  
No. 184



TRQVITC311

TV on the Radio

Roger Miret

As I Lay Dying

IMA Robot



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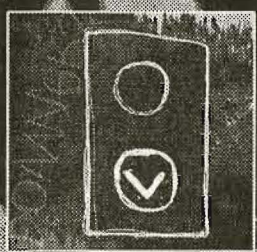


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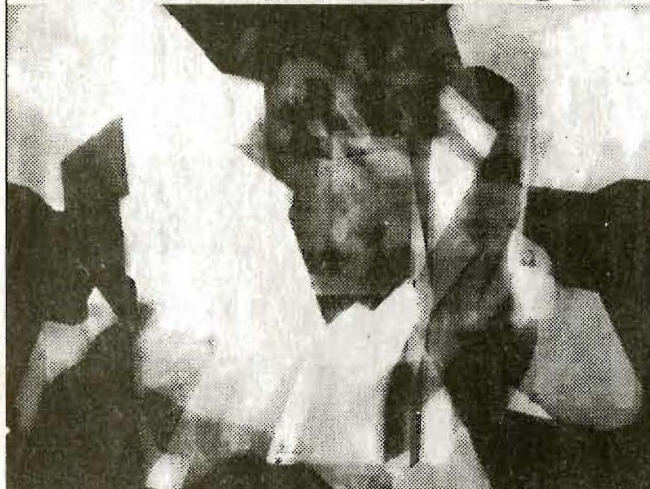
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**A**s usual, all letters are printed exactly as we receive them—spelling and grammatical errors included.

Send us your hate mail to:  
[dickheads@slugmag.com](mailto:dickheads@slugmag.com)

Dear Dickheads,

A while back I read through the Dear Dickheads and there were only two and you were complaining that people hadn't written to you.

Well, no wonder you fucking idiots. It's Dear Dickheads people probably just got sick of you making fun of them all the time. So shut up and quit your bitching. You were lucky you even got two. Christ! What a bunch of god damn, bitching, fuckers!

—Sincerely (and a lot cooler than you),  
 Vincent.

Thanks for the input there, Vincent. You have really shown us "bitchin' fuckers" here at the Headquarters the light. Starting next month the letter column will be changed from DEAR DICKHEADS to DEAR MR.

**HAPPY FLOWER PANTS** and will offer helpful tips on domestic issues such as where to find the best thriftstore jeans and what kind of product to slap into your \$200 haircut that looks like it was achieved with a weed whacker. Also Vic, I would like to invite you to choke on a dick...you mouth breathing ass-clown.

I just read in YM magazine that the editor of this zine was a Mormon. Doesn't that mean no sex, drugs and rock n roll? - (so to speak). I was surprised to see a few anti-mormon things like the SLUG Personals etc. Isn't all that stuff against your religion? Don't get me wrong, I love what your doing, its a great zine. I was just curious.

—Lisa.

Well Lisa, us Mormons here can participate in sex, drugs and rock-n-roll under very strict rules. SEX: only in the keister so we are fresh and virginal for our wedding night. We also may hump our missionary

companion. **DRUGS:** Only if prescribed by our doctor to help us lose all the weight we gained from eating ice cream with the family at Leatherby's 3 times a week, or to ease the shame of touching our missionary companions pee-pee and lastly to numb the pain of our throbbing rectums. **ROCK N ROLL:** Kurt Bestor's early more experimental stuff and really pussy-assed shit like ReZoluTion. I hope this clears everything up for you. Also you should be ashamed of your self for reading YM magazine. Will somebody please send a copy of this to KSL? We need the free publicity.

Dear Dickheads,  
 Hello friends! A couple of issues back you mentioned a subscription to SLUG mag. I was wondering how to get one? I know it may seem like a dumb question, but I really don't have a clue. Does everyone already know the answer or am I being realistic. Hey guys I just want to help you out

so I would really appreciate an answer.

—Brixx  
 PS. Thank you for pissing off my mom for all these years and also for cracking me up. Keep up that good work. And also how did you guys get started? I am sincerely interested; it even might make for an interesting article? Just a suggestion.

Dear Brixx (if that is your real name), I don't know why you would want to subscribe to a magazine that has a guy answering letters that isn't even as cool as a known jizz lover named Victor. You can subscribe for a whole year by sending a check or money order for \$15 to the SLUG HQ: 2225 South 500 East STE. 206 SLC, UT 84106. Or you could get up off your ass and go get one at one of the many fine places that offer them for free each and every fucking month...also if Brixx is your real name change it...or go into gay porn.



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Fetish-Industrial music is almost a genre of its own. My observations lead me to believe that the people who go to these types of shows are ok with the other Goth/Industrial artists, but their true love is Fetish-Industrial. I don't dislike this genre - but I don't usually enjoy listening to it outside of the live performance. And the live performances are just amazing.

They give you something to talk about for a long time. There are two live shows for the month of April of this nature. The first is **Bozo Pomo Circus (with 23 Extacy)** on Wednesday, April 8th at Area 51. Their first visit in SLC is going to be a show not to miss. **Genitorturers** are also playing this month on April 30th at *Halo*. Both acts are talented at what they do, perhaps I'm just lacking in the kinky department.

**Wumpscut**  
**Bone Peeler**  
**Metropolis**  
4.5/5

Rudy (because we are on a first-name-basis now) can be really hit and miss for me. *Bone Peeler* is fortunately a "hit." The album starts with "Crown of Thorns" and then hooks me like a hungry fish throughout the rest. "Crown of Thorns" has similar thematic melodies and vocals that "Wreath of

Barbs" had. Even the name holds some similarities. Hmm. In fact, *Bone Peeler* is nestled comfortably as a follow up to "Wreath of Barbs." Some expected monotony lies in a few tracks like "Fear in your eyes." Expected beautiful melodies and German, WWII-ish sampling can be found in "Ovr fatal longing" as well as a few others. An aspect unique to Bone Peeler is wumpscut's "first ever love song," "Your Last Salvte," - enriched by the voice of his lifeblood, Clara. Rudy has "lifeblood?" Regardless, *Bone Peeler* is a real treat for the casual and serious wumpfan:

**YelworC**  
**Trinity**  
**Metropolis**  
3/5

YelworC (that's Crowley backwards - as in Aleister Crowley. Do I really need to explain who he is to this audience?) was one of those bands that emerged during the early 90's industrial heyday with a couple of dark albums, reminiscent of wumpscut, then disappeared.

Who knew they would come back a decade later with a strong concept album? 16 tracks take the listener on a journey through some of dark voyages with scathing vocals and electronics with fiercely intense moods that embrace the words of the story. YelworC was never an act that won me over, but I applaud the innovative story-telling of *Trinity*.

1. Wumpscut - *Bone Peeler*
2. Frontline Assembly - *Civilization*
3. Pzycho Bitch - *The Day After*
4. Assemblage 23 - *Document*
5. Imperative Reaction - *Redemption*
6. U-Tek - *Goldene zeit*
7. YelworC - *Trinity*
8. Skinny Puppy - *Back & Forth 2*
9. Leather Strip - *Rebirth of Agony*
10. X Marks the Pedwalk - *Experiences*

If you were to ask me who my favorite Industrial band is, I would most likely answer Frontline Assembly. This has been my answer for the past 12.5 years and I haven't ever thought about changing

that response, yet I'm still unsure if it's true anymore. With my changing taste in music, Frontline Assembly has remained a constant favorite industrial act. *Civilization* is rumored as the final album for the Canadian act. While that is somewhat disappointing, it's probably a good idea to stop while it's good. This album is gorgeous - a beautiful soundtrack to the end of the FLA era with melodic finale moods and ethereal vocals that were only heard before in *Delerium* or *Conjure One*. Part of me is bothered that the "last" FLA isn't the same band I have loved with the hard dancefloor beats, angry vocals and heavy sampling. Less angry and more pretty isn't exactly what I hoped for or expected. I also realize that *Tactical Neural Implant* is 12 years old now and my expectations must be different. My point is, although *Civilization* is so far from the sound my mind holds as "my favorite band," the album is insanely beautiful and addictive. The time when Rhys Fulber was a member of Frontline Assembly has always been one of my favorite moments of the band. When Fulber left, I imagined that would be the end of the band - but now he is back and together, him and Bill Leeb are working their magic again. The presence of both Leeb & Fulber is radiant underneath the evolved band where they continue to impress me every time. *Civilization* is proof that you can grow old and still "have it."

**Frontline Assembly**  
**Civilization**  
**Metropolis**  
4/5

Quirky, "toe-tapping" synthpop is the latest catch with Seabound. Two years have passed since *No Sleep Demon* sailed our shores. *Beyond Flatline* is sometimes floating and sometimes sinking. The songs that are good keep me coming back to them. But, the bad songs are just that - bad. Songs that I love: "Transformer," "Contact," and "Souldiver." Songs that make me seasick: "Digital," "Separation," and "Icarus."

**Seabound**  
**Beyond Flatline**  
**Metropolis**  
3.5/5



Winds

# Winds

## *The Imaginary Direction of Time*

The third album from WINDS, "The Imaginary Direction of Time," creates an uncompromising combination of classical, progressive and dark metal music with intricate sounds and harmonies. Following in the vein of the previous albums with philosophically charged lyrics, the new album takes WINDS to new heights both in the lyrical and musical field. This is without a doubt the band's most elegant album to date, with a new and added dimension of intricacy due to the increased collective effort in the compositional process. Through carefully designed arrangements and a world class production this is one of the most complete and unique releases for the year.

The Imaginary Direction of Time

# Subterranean Masquerade

## *Temporary Psychotic State*

"Temporary Psychotic State" is a two track EP featuring over 17 minutes of classic progressive rock. Built upon layers of orchestral arrangements, psychedelic passages and rocking post rock blasting, this is a truly dynamic release that will appeal to fans of extreme metal as well to those who enjoy edgy, dark progressive rock. The release features a stunning line-up including Paul Khur (November's Doom), JWW (Agalloch), Tino LoSicco (Epoch of Unlight), a guest appearance by Andy Winter (Winds) and an ensemble of strings, keyboards and folklore female vocals.

"Bringing forth the most delicate and intricate of musical textures, SUBTERRANEAN MASQUERADE, create a palette of intimate wonders that weave through a myriad of influences and layered emotions, ultimately unearthing something progressive, unique, distinct, and more importantly, creating something powerful on a grand and subtle scale..."

- Chris Bruni (BW&SK)



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I was probably never as excited by heavy music more in my life than when I was a kid. I'm not sure if I actually called it heavy metal at the time; I probably knew of it more by the band named **KISS**. I was a card-carrying member of the KISS Army by the first grade. As my musical tastes matured, I rediscovered the excitement for music with bands like **AC/DC**, **Iron Maiden**, **Judas Priest**, **Saxon**, the **Scorpions** and **UFO**. As I entered my teenage years, the buzz centered around **Metallica**. In the early '90s, my focus was on what **Coroner**, **Carcass**, **Forbidden**, etc. were doing. A couple of years went by where I didn't think I'd ever recapture the same excitement from music, that is, until the band **Opeth** came along. My first exposure to Opeth was with their third album, *My Arms, Your Hearse* (1998). Opeth's mix of '60s and '70s rock, death and black metal, was new, and yes, very exciting.

**KOCH:** Opeth's new DVD, *Lamentations, Live At Shepherd's Bush Empire 2003*, is a documentary on the making of their last two albums, *Deliverance* and *Damnation*, and two live sets. The first live set features *Damnation* in its entirety. The songs are even performed in the order that they appear on the studio release. The first set also includes the song "Harvest" from their other Koch Records/Music For Nations release *Blackwater Park*. The second set includes "Master's Apprentices," "Deliverance" and "A Fair Judgment" from *Deliverance* and two songs from *Blackwater Park* ("The Drapery Falls" and "The Leper Affinity").

The live stuff is nothing short of incredible. Opeth is as near to flawless as you can get from a band playing live. I've seen them live and in person, so I tend to believe the DVD performance is all the band with little to no overdubs. My only complaint about the live footage concerns some of the camera work, although it's not nearly as bad as some live DVDs that I've seen. At times, the camera angles change at every accent within the music. You start to get into a certain camera view, then bam!—the camera angle changes. Some of the camera views are too tight as well. For the sake of all that is good, zoom out, put the film degree down and hold the damn camera still!

The documentary portion of the DVD is an hour-long look into the recording of *Deliverance* and *Damnation*. Plenty of footage of the band in the recording process is included, giving you an idea of how the band gets the stellar results that they do, while plenty of interviews reveal the reasoning behind releasing the two albums at the same time.

**CENTURY MEDIA:** One of the most



highly anticipated albums of the year is **God Forbid's** *Gone Forever*. The entire band is still intact, three years after the release of their debut *Determination*. A few subtle changes enhance the band's sound, but for the most part, *Gone Forever* is a worthy follow-up to their debut. The songs were given more time to develop this time around, resulting in more complex arrangements. Probably the biggest change would be in the vocal department. Although Byron still leans heavily on his caustic style, he greatly stepped up use of his melodic abilities as well—nice! Brothers Dallas and Doc Coyle will inspire with their guitar harmonies and killer solos.

**OLYMPIC:** If only for a moment, the Florida death metal scene regained its past prominence with the release of **Divine Empire's** *Nostradamus*. Founding members J.P. Soars (guitar/vocals) and Jason Blachowicz (bass/vocals) sound like they've settled in nicely with third drummer (in as many albums) Duane Timlin. Musically, there's a marked increase in intensity since their last album, *Doomed To Inherit*. They've also beefed up the guitar sound this time around. The guitar solos, while sparse, are good when J.P. stingingly doles them out. There's enough solo work to get my attention, but little enough to have me wondering what this guy is really capable of. I like the mix and variety of vocal sounds on the album. There's about a 65/35 split of deeper growled vocals and higher-pitched screamed vocals (favoring the deeper growled vocals). While *Doomed To Inherit* was a great album, *Nostradamus* is even better.

**LIQUID 8:** I cringed a little when I received *Archetype*, the latest from **Fear Factory**. I liked their last album, *Digimortal*, but felt that the keg might have been tapped and drained for all it was worth by that point. The last thing I ever heard about them was from the press release stating the band had broken up. I figured the breakup had to

have something to do with *Roadrunner Record's* hell-bent desire to rid any good bands from the label, then in frustration, they broke up. Or, maybe it had something to do with *Roadrunner's* ill-fated timing of *Concrete* (Fear Factory's first full-length album, shelved until after their fourth album was released.) Now I see that the breakup was a ploy to get rid of original guitarist **Dino Cazares**. The band even wrote a song about his dismissal: "The infection has been removed. The soul of this machine has been improved"—ouch, that's rough. Longtime bass player Christian Olde Wolbers moved into the guitar-playing slot. Like I said, I liked *Digimortal*, but I really like *Archetype*. Christian does a great job on guitar, **Burton's** vocals are a nice mix of aggressive and melodic and **Raymond's** drumming is as tight as ever. These guys are definitely playing like they have a new lease on life. *Archetype* will be released on April 20.

**WICKED WORLD:** Wow! You want to hear something cool? Check out *Under A Stone With No Inscription* from **Anata**. Apparently, I've been living under a rock. I've never heard of these guys, even though *Anata's* been around since '98 and *Under A Stone With No Inscription* is their third full-length album. This Swedish (go figure) four-piece creates highly technical death metal, which is both ultra extreme and devastatingly heavy. This is the album that the band **Defleshed** should have made their last time out. *Defleshed* showed a lot of promise with their '97 release, *Under The Blade*, but ever since, have sacrificed their heavy groove for the sake of speed. *Anata* have figured out the delicate balance between speed, groove, heaviness and clarity. One of the many things I really dig about this album is the crystal-clear production. You can hear every note of the guitars. The bass is a little on the quiet side, which thins the overall production slightly, but other than that, it's great. This release is awesome!

—John Forgash

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# localized | camilla taylor

This month, SLUG will be featuring **Six-sided Box**, Clifton and Adele Fri., April 9. At the *Urban Lounge*. The combination of these bands is akin to an alchemical potion one would mix up when young, and, still believing in the powers of sundry things mixed together, the resulting brew of these three elements can be nothing short of magical, sans the fairies and people with glitter. SLUG also realized that you lethargic twatbags probably haven't registered to vote yet. With this in mind, we will have a table for voter registration at Localized. Come, get drunk, listen to good music, and do your part to prevent America from bombing the rest of the world. If that isn't incentive enough, **Six-sided Box** will also be distributing their free limited edition sampler, "Green Means Go."

#### **Six-sided Box is:**

**Willis Clow:** Guitar

**Peter Markowski:** Lead vocals, acoustic guitar

**Andrew Kuhnhausen:** Rhodes, synth, sax

**Dave Chisholm:** Keys, electric trumpet, backup vocals

**Doug Wright:** Bass

**Ryan Sinner:** Drums

I met most of **Six-sided Box** last month when I interviewed **SLAJO**. Then, as now, I didn't need to say much to get them to talk extensively for hours. Russel and I met them at the University of Utah in a little recording room in the basement of a building. They wanted us to hear their songs before we wrote about them. They played a variety of music, among them one which was inspired by the movie *28 Days Later* and included the line "Zombie zombie zombie."

Their music is rich and full of intricacies. But, all in all, it's just simple pop rock played with finesse and expertise. According to them, complex and confusing music is easy to play because people typically don't understand it enough to decide if it is good or bad. But pop is meant to be taken at face value; anyone can pass judgement on it and be correct in their assumption.

"It's lush, like when you eat lettuce and it's kind of crunchy and watery," is how Dave inexplicably describes their music. "It's not about how many bands you're in. It's about if you're good or not. Being in seven crappy bands isn't much of an achievement," continues the man who is in three bands: this one, **SLAJO** and **Quadrasonic**.

All of their songs are under four minutes, they made a point of telling us. The longest song is exactly 19 seconds short of four minutes. But those short minutes are pretty packed with instrumentation, including the strange electric trumpet, whose sound I must admit I was heretofore unfamiliar with. Other strange revelations for the evening: Dave's testicles potentially look like a brain when photographed close up. It's said the image is threatened to grace their first album. Perish the thought.

In response to the question always posed by me at some point in an interview—Why should I go see you?—the response was, "Because we're the best band in the world."

#### **Clifton is:**

**Cark Brackens:** Guitar

**Jesse Kilgrew:** Drums

**Mark Wurston:** Guitar

**Brad Beans:** Bottom Feeder

**Bryan Edwards:** The Other Dude

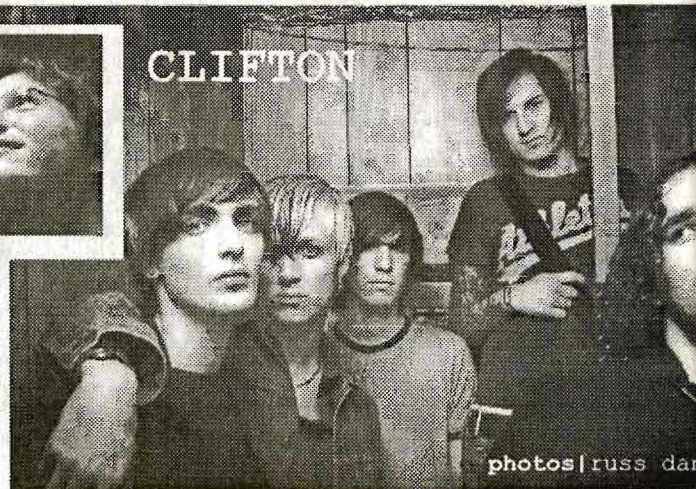
I went to *Kilby Court* to see Clifton. I don't always get to hear or see bands perform before writing about them, so this was a welcome opportunity. The lead singer displayed moves that would do any rock star proud. I witnessed him pull one that mimicked exactly what I saw **Davey Havoc** of **AFI** do last summer. So visually, they put forth an impressive display, but how is their music, you ask? Well, their music is pretty good; nothing to invent new genre titles for. Clifton plays some tight and loud metal.

After they played, I followed a couple of them to the merchandise shack and attempted to conduct an interview. This was difficult, because together, they appear like a group of GQ models with tattoos, and a group composed as such attracts many young ladies. And attract questionably legal women purporting to be interested in purchasing T-shirts, CDs, or buttons. Their table was swarmed with girls in black hoodies and blue jeans. I felt old, but well-dressed, as I waited for the merchandise seekers to disperse. Three of them, I noticed, had identical shaggy haircuts. Those particular three sat in a row, and I waited for them to flick the hair out of their faces in tandem, but they never did.

Clifton formed last year with the intention of irritating their audience. But they failed at that, and ended up being adored instead of loathed. They reformulated their mission and decided to appeal to listeners. They tell me that they have redneck metalheads in their audience, their parents, and anyone who is willing to listen. Perhaps I expect people who look like their haircut costs more than my shoes to be snobs, but I am wrong. They want to be heard by everyone because they play pretty good music.

They tell me that they're crazy, but this does not involve any severed animal parts or costumes, just some intense dancing action. At one point, the singer kicked the guitar while it was held by the guitarist. That and some Mr. Show quotation seems to be as crazy as they get.

When I concluded the interview, I asked, "Why should someone come see you?" "If people like metal, then we're pretty alright," was the succinct reply. --







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**Tues.** **KARAOKE**

**\$2 Pints \$2 Wells** **Hip Hop**

**Wed.**

**Foam Party!**

**Sun.**

**The Sopranos**

**Live Acoustic Music**

**Sat.**

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# 33 BANDS IN 5 NIGHTS:

BY REBECCA VERNON

PHOTOS: AHB

SXSW is the largest music industry event in the U.S. that takes place every year in Austin, Tex. Its main purpose is to present new talent to the music world through dozens of showcases, but it also is a place to network and attend music business panels. And yes, it can get borderline schmoozy.

SXSW 2004's shows made me feel like I was seeing glimpses of musical history that you read about in books, but never get to see in actuality. Some of the icons Angela and I saw—**Sonic Youth**, **Mission of Burma**, **Lubricated Goat**, **The Preston School of Industry**, **Fat Mike** and **Eric Melvin (NOFX)**, **Jello Biafra** and hey, even **Little Richard**—have left huge marks on the music world as we know it, helping mold it into what it is today, for better or for worse.

**Tues.3.16:** Sonic Youth played to early festival-comers on Tuesday night. They were amazing, a sharp contrast to their lackluster performance at last year's **Coachella**. **Kim Gordon** crooned in her nonchalant alto wearing what looked like an eight-inch miniskirt, and they played as tight as a nylon stocking. **Thurston** dedicated a song called "Pattern Recognition" to a girl in the audience who signaled she had read the book by **William Gibson** it was titled after.

**Wed.3.17:** At night, we saw nine shows, but the two best were **Black Sun Ensemble** and **The Fags**. **Black Sun Ensemble** played at the *Blender Balcony at the Ritz*, a room that looked like the theater out of *Mulholland Drive* where that eerie Spanish woman sings "Llorando por T' Amor." It was rumored to be haunted. The band had an electronic sitar, saxophone and bongos, and sounded like a cross between **Jimi Hendrix** and **Nusrat Fateh Ali Kahn**.

We went to **The Fags** show based solely on their posters, which sported a mod-looking androgenous person with a thick black bowl cut. They sounded like a spunkier version of **The Cars**. During one of the songs, the drummer poured beer on his floor tom so when he hit it, it created a fine mist of spray that looked like an enchanted mini-Niagara against the stage lighting and showered gently upon the upturned faces of the crowd.

**Thurs.3.18:** A party for the launch of the MSN version of iTunes was that night; **The Raveonettes** played, and they seemed ever so much more at ease and in their element than they had when they played last year's SXSW.

**Lubricated Goat** (lead guitarist/vocalist **Stu Spasm** was formerly married to **Kat Bjelland** of **Babes in Toyland**; checkout their side-project from the 1990s, **Crunt**) at *Room 710* was fantastic. Their nasty, dirty rock n' roll that has been around more than 15 years emitted this attitude that they'd be rockin' it, even if there was only two people there (there were about 100).

The best part of the evening was seeing **Mission of Burma** closing the *Madator Records* showcase at midnight in *La Zona*

Rosa. The band recently inked a deal with *Madator* for their first studio recording since 1982's *VS*, due later this year. One of the precursor bands of the indie movement, **Mission of Burma** broke up in 1983 because guitarist **Roger Miller's** tinnitus got so bad he couldn't ignore it anymore. At the show, he was wearing a hefty pair of headphones. For this same reason, a Plexiglas wall was placed in front of drummer **Peter Prescott**, muffling the heavy bass drum. Nevertheless, it was evident that we were witnessing a magical moment when the band played "That's When I Reach for My Revolver." There must have been about 800 people there, going crazy. **MoB** still carried that original passion and energy that enabled them to lay down the tracks for what probably seemed at times to be a hopeless task: establishing the original indie network and DIY movement we're familiar with today. Read *Our Band Could Be Your Life: Scenes from the American Indie Underground 1981-1991* by **Michael Azzerrad**, to learn more.



The last show of the evening, **The Cooper Temple Clause**, part of the U.K. showcase that broke **The Darkness** into the U.S. last year, was underimpressive. After an hour-long sound check, the band began a disappointing live set as compared to their recorded CD. They had too many people onstage (six) for the musical output—and seemed to be trying too hard.

**Fri.3.19:** Friday was our busiest day; it started with an interview with **Fat Mike** and the lovely **Eric Melvin** of **NOFX**, one of the best parts

of SXSW for me. **Fat Mike** is intimidating in person, and extremely intelligent. There's a thin hint of misanthropy in his eyes as he says hello and goodbye. Of course, he hates most media. He told us he hates journalists, and he hated us. **Eric** shared a plate of spring rolls with me.

**Dave Marsh's** afternoon panel, "Health Care for Musicians," was informative and disheartening. Bottom line: health care in this country sucks, it sucks worse for musicians, and it sucks most of all for musicians who are unsigned. But **Dave** is trying to make a difference, along with several other organizations.

We were sitting in the press room checking our e-mail, when all of a sudden, the room filled with photographers and reporters. The lights went dim. Before I knew it, **Little Richard** stepped up to a podium at the front of the room. We were 20 feet away when he gave his speech.



# ANOTHER SXSW BLURS BY

The **Fat Wreck Chords** pre-party was awesome. We hung out with **The Bronx** and **Vanessa** and **Tom** from *Fat Wreck*. **Jello Biafra** emceed in between bands. He bashed Bush soundly. It was easy to see how he became such an outspoken leader in the nascent indie movement, remaining a leader to this day.

Next was **Dixie Witch**, stoner-rock from Denton, Tex., with a singing drummer at **Room 710**. We hung out with **Dirty Dave Johnson** from **The Glasspack**. **Acid King**, one of the top two bands I saw at the entire festival, destroyed, with slow, slow dirge-filled guitars and female singer **Lori S.** belting out reverberant growls.

Sat.3.20: In the afternoon, we met up with T-Bone, an old friend who used to live in Utah. We went to a barbecue, where we saw the **Preston School of Industry**, formed by **Pavement's** former guitarist, **Scott "Spiral Stairs" Kannberg**. Their carefully crafted pop gave off waves of bright, crisp energy.

In the evening, we caught the afterparty for **The Rawk Show**, an exhibit featuring artists who are also musicians in a gallery close to the train tracks. We saw pieces by musicians from **GWAR**, **White Zombie** and others. My favorite was one by **Jarboe**, a paper-maché heart with hardened, clear gloss running down the sides in the shapes of teardrops. Lubricated Goat played again, and a drunk man throwing beer bottles at a passing train was finally restrained by tripping over some tracks and landed flat on his face.

We headed back to 6th street to see Austin's own **Brown Whornët**, self-deprecating experimental noise artists. Said the lead singer sarcastically: "I have a feeling that this SXSW, the sixth damn SXSW we've attended, will be *the one*. The one where some guy in a suit will come up to me, hand me a 20-dollar bill and say, 'Here. Go get yourself something to eat.'"

All in all, it was a mind-blowing **SXSW**. Besides the excitement of passing out and hanging up 1,000 flyers promoting the **SLUG Magazine** comp, *Death by Salt*, it was awesome to be able to see musicians in person that I've admired. I feel SXSW is going beyond simply showcasing new talent—it is becoming a platform from which to honor the influential indie musicians that have come before and upon whose shoulders we are now standing. Even though I'm looking forward to next year's festival, I don't know how it'll top SXSW 2004.



★★★★ BBQ  
★★★★ Gumbo  
★★ Okra  
★ Grits

## THE SHOWS WE SAW

Tues.3.16

Comets on Fire, *Stubb's* ★★★★★  
Sonic Youth, *Stubb's*, ★★★★★

Wed.3.17

Division of Laura Lee, *Stubb's*, ★★★★★  
The Vonbondies, *Stubb's*, ★★★★★  
The Rosebuds, *The Parish*, ★★★★★  
Speeddealer, *Red-Eyed Fly*, ★★★★★  
Pelican, *Emo's Jr.*, ★★★★★  
Eyedea & Abilities, *Emo's*, ★★★★★  
MF Doom, *Emo's*, ★★★★★  
Black Sun Ensemble, *The Blender Balcony*,  
*The Ritz*, ★★★★★  
The Fags, *The Vibe*, ★★★★★

Thurs.3.18

Little Richard, *SXSW Press Room* ★★★★★  
The Raveonettes, *MSN party*, ★★★★★  
Lubricated Goat, *Room 710*, ★★★★★  
Irving, *The Caucus*, ★★★★★  
Mission of Burma, *La Zona Rosa*, ★★★★★  
The Cooper Temple Clause, *Fox and Hound*, ★★★★★

Fri.3.19

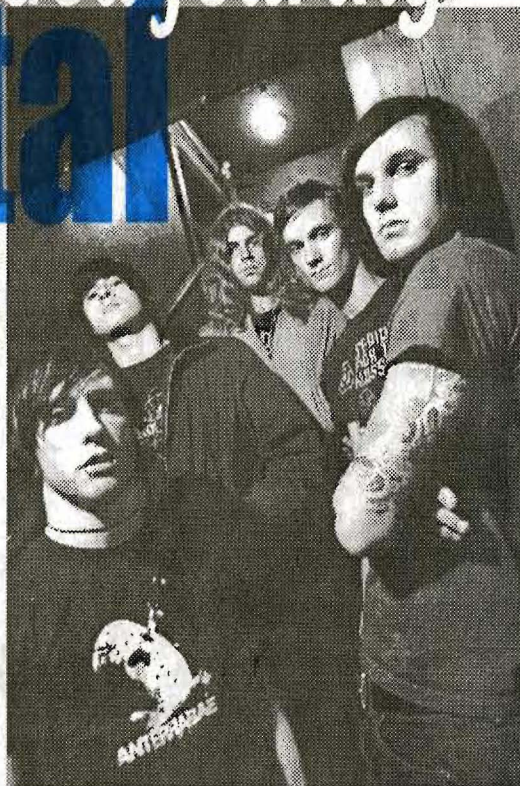
Lawrence Arms, *Emo's*, ★★★★★  
Against Me!, *Emo's*, ★★★★★  
David Cross *Emo's* ★★★★★  
Throwrag, *Emo's Jr* ★★★★★  
Jackass, *Emo's Jr.* ★★★★★  
Maxeen, *Emo's Annex*, ★★★★★  
Dixie Witch, *Room 710*, ★★★★★  
Acid King, *Room 710*, ★★★★★

Sat.3.20

Phosphorescent, *Green Mesquite Barbeque*, ★★★★★  
Palaxy, *The Tillery Street Theatre*, ★★★★★  
Preston School of Industry,  
*The Tillery Street Theatre*, ★★★★★  
Bloody Hollies, *Jackalope*, ★★★★★  
Scarling, *Jackalope*, ★★★★★  
Mr. Airplane Man, *Jackalope*, ★★★★★  
Coheed & Cambria, *Emo's Annex*, ★★★★★  
Brown Whornet, *Room 710*, ★★★★★  
Thalia Zedek (Come), *Red-Eyed Fly*, ★★★★★



# POLITICAL, God-fearing Metal



## SLUG INTERVIEWS TIM FROM AS I LAY DYING

BY FAT TONY

**A**s I Lay Dying is not the type of band to let their music become stagnant. Instead, **Jordan Mancino, Clint Norris, Phil Sgroso, Nick Hipa** and **Tim Lambesis** strive to make the best music they can while constantly pushing themselves to their limits. Their songs are not written to achieve mainstream success, but to express their passion and gratitude for what they do. Their debut *Metal Blade Records* release, *Frail Words Collapse*, delivers brutal and emotionally driven songs that captured both metal and hardcore audiences alike, transitioning seamlessly from precise melodies to neck-snapping rhythms. Already known as road warriors by fans and bands alike, AILD have been touring relentlessly with acts like **Chimaira, Sworn Enemy, Zao** and **Stretch Armstrong** since a month before the album's release on July 1, 2003. With a video for "94 Hours" in constant rotation on both MTV2's *Headbangers Ball* and FUSE's *Uranium*, the band also held onto the #1 spot for most downloaded metal song on MP3.com for over six months before the site closed down in December. I recently got a chance to talk to vocalist Tim about the move to *Metal Blade*, the music industry, politics, religion and self-improvement.

**SLUG:** Do you feel comfortable as Christians on a label with bands like **Cannibal Corpse** and stuff like that?

**Tim:** *Metal Blade* takes care of the business side of things; they want to make sure that their bands are promoted properly within their fan base. To them, the ideals of the band aren't as important as good music. For us, obviously, we have very different worldviews than a lot of the bands on *Metal Blade*, but as far as covering the business perspective, they do a great job.

**SLUG:** How do you feel about being lumped into the whole metalcore genre?

**Tim:** You know, metalcore, honestly, is something that's very popular right now, something that I think a lot of bands get lumped into. Our sound is definitely more of a metal sound, but because we came from a lot of hardcore bands in the hardcore scene, I think that name does fit us. I don't think we're really ashamed to be considered a metalcore band. I would hope that people would be more concerned about finding good music than music in a specific genre.

**SLUG:** Have you guys started writing any new music, or are you still going off the last album?

**Tim:** We started writing some new stuff, but we're only playing one new song on this tour. The reason is, usually, people want to come and

hear songs they're familiar with in a live setting. But we definitely have a lot of stuff in mind; we'll probably record this fall, or winter, actually. And even with the new song, I think it's one of the best songs we've written yet, but it's harder for the crowd to get into because they don't know what's coming next.

**SLUG:** Have you thought about doing a DVD?

**Tim:** Yeah, we're actually talking with the label about that right now. It's something we're gonna start collecting footage for now, even though we wouldn't release it for another six months. It's a really good idea with a band that's on tour so much. When I was younger and seeing my favorite bands live, I always wondered what it was like, what their life was like being on tour so often. It's a chance for our fans to get to know us, what we're like personally, on a day-to-day basis.

"I WOULD HOPE THAT PEOPLE WOULD BE MORE CONCERNED ABOUT FINDING GOOD MUSIC THAN MUSIC IN A SPECIFIC GENRE."

**SLUG:** Are you gonna be voting this year, and if so, for whom?

**Tim:** I'm gonna be voting, but for whom, I don't really know. Being on tour, it's really hard to gather all the right information. Hearing the news every five days or so, or reading the newspaper once in awhile, doesn't really keep you up to date with politics. So I think a week before the vote, I'll really sit down and figure it all out.

**SLUG:** In a fairly recent interview, you mentioned you had a need for change. What is it about your life you would most like to change?

**Tim:** I think that a lot of people are satisfied with the way they are and because of that, they don't grow as individuals. For me, I guess change has a lot to do with spirituality, and also a lot to do with just day-to-day life. But overall, I don't want to be satisfied with the way that I am. I always want to grow as a human being, and then become—because of my personal stance—become more of who God wants me to be. There're certain people you meet in life and you're like, "I would love to be like that guy someday."

Without a doubt, AILD is not a band to be ignored, and 2004 will undeniably be the year that As I Lay Dying will dominate the scene by touring through the end of the year and working on material for a new album. Catch 'em Monday, April 19 at *Albee Square* (in the basement of DV8) with labelmates **Six Feet Under**, **Every Time I Die** and **The Black Dahlia Murder**, and let AILD put the fear of God back into ya, boy.



# CAPTURED BY ROBOTS

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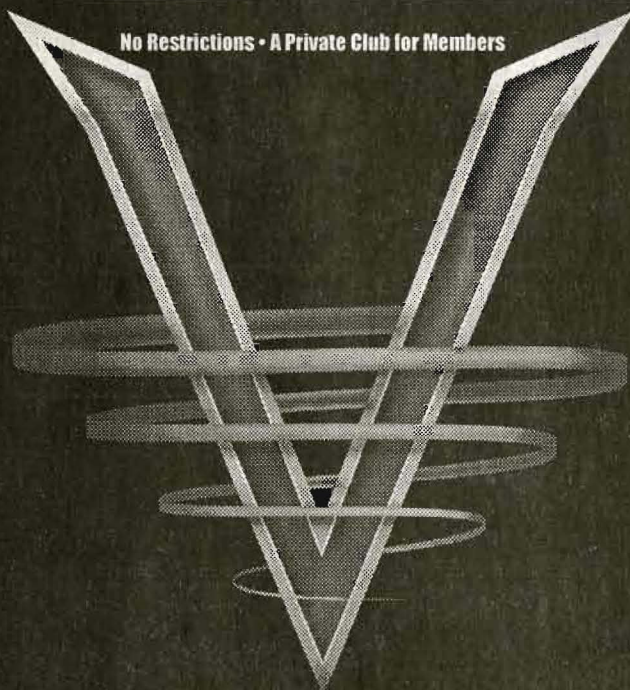
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## **Thursday April 22**

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# Palm Trees and Posh Poolside Parties: March 6-10, 2004 Winter Music Conference 2004, Miami, Florida

By Nick James

DJ-based music such as house, trance, drum n' bass and downtempo, to name a few, have unceasingly been receiving a bad rap among the global community (especially in American markets) among musicians and artists, who continue to repeat the ignorant comment, "there's no real talent required to be a DJ" or "they don't play real instruments."

We have high-profile DJ/producing acts stop through Salt Lake constantly, like **Grant Nelson**, **Hector Romero**, **Paul Van Dyk**, **DJ Irene**, **Groove Junkies** and **Gee Moore** (who recently mentioned in *M8 Magazine* that Salt Lake City was one of the top cities to perform in the U.S.) not to mention the local talent of **COSM**. The question to explore is, what's so great about DJs or pre-programmed live acts? Alone, the question requires much more than a simple thesis for an answer; but one thing is for sure: Music industry forums such as the **Winter Music Conference [WMC]** and the more recent **M3 Summit** know the significance of the talent and artists in the dance community.

Similar to the **SXSW** and **CMJ** conferences for rock and indie music, **WMC** is an annual dance-focused conference which was started in 1985 by dance music-lover **Bill Kelly**. This highly publicized event is considered to be the hottest event of the year in the electronic scene. Usually held the first week of March, around 10,000 music industry professionals, ranging from DJs, producers, radio and video programmers, technological pioneers and manufacturers, retailers, distributors and record label executives, gather in South Beach, Fla., for this anticipated event. One major component to **WMC** is the daily workshops and forums at the actual conference—over 30 this year. As you know, **CDRs** and **MP3s** are forever changing the ways in which we purchase, retail, create and enjoy music. This highly sensitive subject was a hot topic of debate at this year's **WMC**.

Perhaps the most exciting point to **WMC** is the networking opportunities—the amount of exposure **WMC** provides for artist and DJs is immeasurable. **WMC** workshops and forums, poolside parties and of course, strict-as-hell-to-get-into nighttime parties, dominated the week. Two major events held this year were the **19th Annual International Dance Music Awards** and the **Ultra Music Festival**, which featured over 200 artists and DJs of all varieties, ranging from the **Chemical Brothers**, **Eric Morillo**, **Paul Van Dyk**, **Chus & Ceballos**, **Sandra Collins**, **Goldie** and **Perry Farrell**, a.k.a. **DJ Peretz**, to name a few. Here are some of my highlights:

The moment we landed at the airport, I fell in love with Miami. The thick warm air, palm trees, beautiful people, good food and of course, a weekend with my favorite DJs and producers all time gathered in a district called South Beach made it great. Saturday started off a bit slow; however, with my summer gear on, I was eager to discover the city by day. The night before was my first experience of a showcase event — *Pacha Miami*. If you don't want to pay a fortune to get in to the clubs in Miami, you either 1) have to know someone or 2) know someone who knows someone. Lucky for us, we ran into *Subliminal Records* founder and **DJ Eric Morillo**, who kindly let us join in conversation as we walked pass the door guy. Soon, inside, we found ourselves surrounded by **Roger Sanchez** and **Tedd Patterson**. Fun it was, but I was still waiting for the weekend ahead.

Tony Humphries pictured with SLUG writer, Nick James



Saturday night, I found myself at a club called *Tantra* for the *Central Park Records Party*, where we ran into a bunch of dear friends (who have played **SLC**), **Grant Nelson**, **Marques Wyatt**, **Deepswing** and **Groove Junkies**. The drinks were way overpriced (the trend in Miami), but we still had, as **Grant** would say "a wicked time."

Further down the week were some of my favorite events: one was seeing **Tony Humphries** at

the *Miami Botanical Gardens* on Sunday, which featured over 10 hours of New York-style soulful house. My favorite event of the week was of course *Magic Sessions* with house godfathers **Frankie Knuckles**, **Tedd Patterson** and **Louie Vega** at the *Crobar*. The *Soulful Party* was upstairs, where we saw my favorite DJs live: **John Julius Knight**, **Brian Tappert** (who's scheduled to perform in **SLC** May 8), **Copyright**, **Jask** and **Grant Nelson**. After the long weekend of events, the best way to end the night was heading over to *Gino's* for a New York slice of pizza!

In summary, if you're looking to discover the greatness of the dance music community by attending conference workshops or having a nonstop weekend of clubbing and poolside parties, **WMC** weekend is the place to be. If you're a DJ or producer, take the initiative to attend **WMC** or **M3 Summit** for what is a great opportunity to get more exposure and reach higher levels of success in your music career. Either way, the event is worth the investment.

For more info:  
[www.wmcon.com](http://www.wmcon.com)  
[www.m3summit.com](http://www.m3summit.com)



# CD Reviews

## Probot

Southern Lord Records

Self-Titled

-Chuck Berrett

Dave Grohl has gathered the highest-ranking generals of yesteryear's metal underground and written this album as a tribute to their undying influence and impact on his musical career. When one thinks of Foo Fighters, one may not have expected Grohl to have been an 80s headbanger, but this record proves otherwise. Each song was written with an individual vocalist in mind and they genuinely sound like each singer's legendary band. From Lemmy (Mot'rhead), Wino (The Obsessed) and King Diamond (Mercyful Fate) to Max Cavalera (Sepultura), every song is crafted in traditional Southern Lord doom/bass heavy production and rich with unforgiving riffs and percussion. These artists were part of a metal generation that focused on rhythmic power and songwriting above arrogant guitar leads and flashy solos. Also featured on this album are Cronos (Venom), Mike Dean (C.O.C), Kurt Brecht (D.R.I.), Lee Dorian (Cathedral), Tom G. Warrior (Celtic Frost), Snake (Voivod) and Eric Wagner (Touche). This is a testament to the underbelly of an otherwise glamorous decade of heavy metal, without which there wouldn't even be a fraction of today's metal acts.

## Radio One

Disaster Records

Self-Titled

-James Orr

It is uncanny how much these guys can sound like the *Swinging Utters* (especially the vocals), and still sound fresh and new. *Radio One* plays guitar-driven 77-style punk that we've all heard before, but they tackle it with such exuberance that it's like you're hearing it for the first time. Although there are about 1,000,000 anti-fascist socio-political street punk bands out there, I can see *Radio One* becoming one of the premier bands of the genre. The Duane Peters-owned *Disaster Records* is the perfect label for these rebels to be on. With anthems like "Pipe Bomb Rebels" and "The Outlaw," I'll be singing along with *Radio One* for a while.

Radio One = *Swinging Utters* + *The Filthy Thieving Bastards*

## Rainy Day Saints

Get Hip Records

Saturday's Haze

-Kevlar7

To start this, I quote the opening line of this disc's press kit: "Beautiful and haunting pop-rock which combines perfect psychedelic melodies and 60s-sounding jams." Okay, I added a few of my words to make it much more to the point. *Rainy Day Saints* is a one-man band that is not cheesy acoustic music or prey to overindulgent studio knob-turning. Instead, *Rainy Day Saints* is the perfect creation of Dave Swanson, who plays almost all the guitar, bass, drums, organ, tambourine, vocals, etc. on this disc. When one hears the tight and highly engaging music, the only word that can be uttered is "impressive." Dave has played in *Guided By Voices*, as well as the groups *Cobra Verde* and *The Reactions*. With that kind of resume and bag of sounds, one can expect amazing things from this talented musician: *Saturday's Haze* does not disappoint. Come and get astonished at [www.rainydaysaints.com](http://www.rainydaysaints.com).

Rainy Day Saints = *Failure* + *Guided by Voices* + *Love and Rockets*

## Transistor Transistor/Wolves

Level Plane Records

Split EP

-Chuck Berrett

These bands sound so similar that I would've hardly noticed it was a split EP had I not seen the sleeve. Each band recorded four individual songs of Washington D.C.-style noisecore. The *Transistor Transistor* half was all recorded in one take. The unpolished, gritty, and slightly muffled production of these eight tracks only add to the aggressive mood and vicious approach these bands establish. It does get a bit redundant at times, though, and there isn't a lot of diversity from one song to the next. *Transistor Transistor* have some clever song titles such as, "I Am The Goddamn Devil" and "Cigafetteflavoredbeer," while *Wolves* simply title their songs by numbers in the order of: "18", "19", "20" and "17." Fans of noisy, lo-fidelity rage will enjoy this EP, but don't expect much change in song patterns or styles.

Transistor Transistor/Wolves = *Karp* + *Rites Of Spring* + *Enemymine*

## Various Artists

TKO records

Punch Drunk V

-James Orme

This is the best example of a true punk rock comp. Twenty-nine tracks of your favorite punk rock'n bands, 10 unreleased tracks and 5 that were only released on vinyl. Not to mention *TKO* is going to sell this as cheap as they can. With bands like *U.S Bombs*, *Slaughter* and *The Dogs*, the *Riffs*, the *Krays* and *Texas Terri* and *The Stiff Ones*, buying this is just common sense. *TKO* is often overlooked as one of the best labels out there, but so many good bands have been on or are currently on *TKO*, and this compilation proves just that.

Punch Drunk V = The sum of the bands on the comp, duh.

## Various Artists

Stones Throw Records

The Third Unheard Connecticut Hip Hop 1979 - 1983

-Keegan

Flashback 1982: disco was dead but the party was still going, although they were dancing to a different beat. *Stones Throw* does an excellent job of recapturing those days of roller-skating and having fun with their newest compilation featuring rare classics. Named *The Third Unheard* because Connecticut was the third state in the "Tri State Area" where hip-hop originated, this album clears up some common misconceptions and gives out some due props. The breakbeats are classic, just like the raps. From *Mr. Magic* to the *Rappermatical 5*, it's all about the funk. The *Outlaw Four* lay down the law with "Million Dollar Legs," a fresh track about lovin' the ladies, as *Pookie Blow* calls out the kids with his educational kazoo on "Get Up (And Go To School)." Sometimes the songs are little lengthy, but it's not necessarily a bad thing. Did I mention the beats kick ass? So, if you were a fan of *Wild Style* and still think *Fab 5 Freddy* is in the place to be, then I recommend this disc for you.

The Third Unheard = *Wild Style Soundtrack* + *Sugar Hill Gang*

## We Ragazzi

Suicide Squeeze Records

Wolves With Pretty Lips

-seven5zeroryan

Minimalist no-wave garage rock probably seemed like a good idea to Chicago's *We Ragazzi* when they started in 1997. Their third full-length album melds thick bass synth and discordant guitar into a danceable rhythm section producing a dark, ominous soundscape. Vocalist Tony Rolando's droning blues-influenced voice and drummer Alianna Kalaba's *Deerhoof*-inspired drumming technique gets extra points for originality. The songs are an attempt from no-wave post-punkers to play some sort of dark garage rock. Their press sheet boasts "pop insanity that will grab you by the collar and pull you onto the dance floor." When I tried to dance to this record, it quickly became an exercise in futility. None of the songs on the album are particularly dancey, upbeat or catchy, and they all fuse monotonously into each other.

We Ragazzi = *Radio 4* + *LoveLife* + *Skinny Puppy*

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# gallery stroll

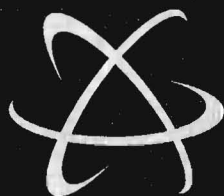
Every Gallery Stroll I am reminded of how many talented artists there are in Utah! Without the monthly Gallery Stroll (held on the third Friday of every month), would I ever know about the visual artists in Utah? It is my privilege to offer you a guild to the local art galleries and the works that will be on display for the Stroll April 16 from 6p.m. to 9p.m.

Finch Lane Gallery will host an installation of mixed media paintings by Dana Costello and a digital photography/collage exhibit by K.C. Muscolino. Dana describes her show as a modern interpretation of the Greek goddess Persephone, and tells the story through imagery in the form of nine pictorial narratives. She incorporates oil on wood or canvas and painted fabric. This style allows the viewer a peek into the subconscious of the artist, the place where Costello's images were born. K.C. Muscolino's photography has gained considerable recognition in the last decade. She has an M.F.A. in art/printmaking and a B.F.A. in art/photography. Her recent work in digital photography has led her to use a combination of scanned film negatives and positives along with other acquired imagery, which she manipulates in Adobe Photoshop. Her recent work reflects her interest in the similarities of human beings all over the world. Despite cultural and physical differences, many choose the same path in life. K.C. notes, "Using imagery photographed over the past 28 years, I combine these human elements into digital collage pieces with the intent of expressing the universality that binds us." The Dana Costello and K.C. Muscolino exhibit will be on display from April 16 through May 28 at Finch Lane located at 54 Finch Lane (100 S. 1300 E.), with the artists' reception on Gallery Stroll night from 6 p.m. to 9p.m.

The E Street Gallery, conveniently located at 82 E Street in the Aves, is a delightful place to observe and shop for a wide variety of wares from local artisans. The gallery/boutique is open for every Gallery Stroll. This month, the featured artist is Christine Pezel who, for the last 10 years, has been working with recycled paper and discarded corrugated cardboard to create unique wall reliefs and assemblages. Using these "cast-off" materials, the artist reveals the beauty of things forgotten. If you can't make it by on Gallery Stroll, the store is open until 6p.m. daily.

Art ADE, previously the Walk of Shame Studio, has not forgotten about the children. March kicked off Youth Art Month, but the celebration continues into April at Art ADE. This is the third year that the residents of this art studio have provided a venue for Salt Lake's youth. Previous contributors include, but are not limited to: the Murray Boys and Girls Club, the Salt Lake Jewish Community Center after-school program and Jackson Elementary. This show is for the kids and refreshments are appropriately high in sugar. Bring the whole family—this show is one night only, April 16, from 6p.m.-9p.m., in correlation with the Salt Lake Gallery Stroll. Art ADE is located at 351 W. Pierpont Ave.

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# BOOKS a LOUD

## Hip Hop & Rap: Complete Lyrics for 175 Songs Preface by Spence D. Hal - Leonard

If I wrote down all the songs I knew, I too, could have a book. The preface to this particular ditty almost has you believing that Spence D. is at least a fan of the music. Until you get to the artist index—then you think he might be a tad bit confused. After reading some of the lyrics, it is obvious that he doesn't have a clue. Misunderstood meanings of lyrics and blatant misspellings run rampant in this book. After mentioning the likes of **Souls of Mischief**, **Digital Underground** and the **Beastie Boys** as innovators in the preface, you will find none of their lyrics in the book. Also missing were entries from **Slick Rick**, **Pharcyde** and the original **N.W.A.** Alternately, the book does help define the difference between an emcee and a rapper by simply removing the music. From the multi-syllable word play of **MC Serch** and **Rakim** to the simplistic rants of **50 Cent** and **Missy Elliot**, this book covers a variety of styles. Despite the fact that a handful of the hip-hop songs I read had either a misspelling of the emcee/rapper's name, a misquote or shit that was just missing, it could be a useful handbook for the up-and-coming rap star.

—Keegan



## P3: Parks, Pipe and Powder By Todd Richards, with Eric Blehm Regan Books

The history of snowboarding has been documented from every possible angle: film, magazines, word of mouth, etc. Lately, some of the best snowboarders in the world have told their life stories in books—some that stretch back to the golden era at the beginning of the sport. In **P3**, Todd Richards tells his life history, from skateboarding with friends on the East Coast and enduring the dreaded winter months where he could not skate to finding out about and frustratingly falling in love with snowboarding. Competing at an early age and riding with the world's best, T.R. shares insights on his inner circle of friends that have ridden together for 10-plus years. Written in his own words, he talks about the drive that fueled him from competing in local mountain contests to becoming an Olympic athlete and X-Games champion. Whether snowboarding is your life's passion or a fun hobby, **P3** offers a personal look into the pulse that drives each of us to become what we work towards. Life's lessons can come hard, but it's worth all the memoirs along the way.

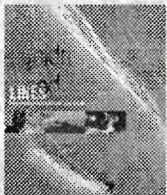
—Josh Scheuerman



## Lines: The Snowboard Photography of Sean Sullivan By Sean Sullivan MBI Publishing Company

Sean Sullivan credits his roots of skateboarding to everything that has happened in his life. He started taking photos of his friends in Southern California and could have probably published a book of skate photos alone, but he opted to leave the reader with a look at the life and times of snowboarding. Covering the globe from California, Japan and Alaska to Europe and South America, the photos appear not in chronological order, but categorically in the places they were taken: **Shawn Farmer** in '93 at Squaw Valley; **Craig Kelly** in '91 at Mt. Baker; **Terje Haakonsen** at home in Norway; **Justin Mooney's** cliff drop at Donner Summit; and a cover shot of **Pat A** in 2001 at Mt. Hood, to name a few. The photos of the sport are as important as the sport itself. The split second of the shutter captures a moment in history and leaves a mark for those who come after to observe and to become inspired by it. **Lines** is a great tool for the nostalgic, looking back on snowboarding from its beginnings—as it was developing new tricks and achievements—to the present, of its pushing boundaries into the unknown.

—Josh Scheuerman



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# SAHAR

## BELLYOGRAPHY

By Astara

If you found your way to the Spring Fest of Belly Dancing, you may have caught one of the most amazing performances of the event. Salt Lake's own Sahar danced an entire routine on the upturned bases of glass goblets! Sahar researched glass or goblet dancing on the Internet and found out that it was popular in the 70s during the heyday of belly dancing in the United States. It took her three months to perfect and to the delight of Utah Middle Eastern dance audiences, she has brought it back. It was a stunning performance!

Sahar is a native of Utah, and she started studying belly dancing at 14. She has been performing locally for the past ten years and has continued her study of Middle Eastern dance with local favorites such as Shoshanna, Zahira, Aziz, Thia, Shahravar, and Johanna. Sahar has been a member of *Desert Orchid*, directed by Zahira, and *Ethnica*, directed by Johanna, and is presently a member of *Troupe Avatar*, under the direction of Thia. Lebanese and Egyptian styles of dance are her favorite and Sahar dreams of traveling to those countries someday to study with her favorite dancers, Amani and Samara from Lebanon, and Dina from Egypt. She is also fond of Fifi Abdo's Egyptian cabaret style dancing.

"I believe Utah has a strong Middle Eastern dance community with fabulous dancers," explains Sahar. "I would like the general public to be more aware and interested in belly dance and see it for the art form it really is."

Sahar's well-rounded training makes her comfortable with Egyptian cabaret, tribal, or folkloric styles of belly dancing. She has a soft, natural, feminine style, and initially appears a little shy. But that is only until she starts moving her way around the stage, where she is totally at home and in control. Her movements are effortless and fluid and she presents a depth and maturity beyond her years. Sahar creates a sweet and honest connection with her audience, which is only a reflection of her beautiful self. She combines her various styles of training into her own very special style, which creates Sahar's amazing essence of dance.

This summer, Sahar will be competing for the "Entertainer of the Year" award at the *Wiggles of the West* dance competition in Nevada, performing at the *Utah Belly Dance Festival*, and the *International Dance Gala*.

You can see Sahar perform around Salt Lake City at the *House of Kabob and Pita*, *Grecian Gardens*, and *Cedars of Lebanon*. Don't miss Sahar. Whether shimmying atop upturned glass goblets or undulating barefoot across a stage, Sahar is delicately divine, and one of Salt Lake's up and coming belly dance stars. --



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# ALEX

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## An Interview with

by Alex Woodruff

# IMA ROBOT

I was asked to sit down and chit-chat with Alex Ebert, the lead singer of the L.A. based band **IMA ROBOT**. When I was going through the jacket of the CD, I noticed that the lead singer was sporting a haircut that looked as if it was gained by passing out drunk with his shoes on at a party. I'm serious—it was some form of feathered mullet with a step shaved in just one side. This only served to confuse my view of the band. Then I listened to their CD. It was actually good, not just good, but damned good. It sounded like **Bowie**, but sped up to 45rpm with **Jello Biafra** singing. From the press kit, I learned that the lead singer was born in 1978. So was I. His name is Alex also. His first concert was **Young MC** and **Milli Vanilli**. I love Young MC. He really likes toilets that flush with only one light push. Damn it, I love those, too! Could all of these things be chalked up to coincidence? Not likely, with the exception of his "Seattle Fresh" haircut: that had to be my doppelganger. One of us would have to go. As a means of assassination, I chose a really risky looking half-full can of beer from the fridge left over from partying the night prior. I was positive it contained a cigarette butt he would choke on, or at the very least, hepatitis. Either way, it wouldn't be pretty. I arrived at *Club Sound/The Venue* promptly at 6p.m. with murder in my heart.

**SLUG:** So how is the "Alex" thing going for you?

**Alex Ebert:** Pretty well, there are a lot of cool people named Alex, like Alexander Nevski and Alexander the Great.

**SLUG:** **Van Halen**: better with **Roth** or **Hagar**?

**AE:** Roth all the way. Definitely Roth.

**SLUG:** Sweet hair—are you serious with that shit?

**AE:** Definitely. I've had it for two years now. It's kind of like my rank.

**SLUG:** Personally, who is your biggest musical influence?

**AE:** I would probably say **Elvis** and **Easy E**.

**SLUG:** Will you sign my boobs?

**AE:** Sure. (Signs writers' boobs)

**SLUG:** What's the most crazy, fucked-up thing you've seen while touring?

**AE:** Really nothing so far. I'm still waiting. Well, I did get beat up by **Dennis Rodman's** body guard.

**SLUG:** No shit, what happened there?

**AE:** We had just finished playing a show at the *Viper Room*.

I was in the middle of the street outside our hotel about to fight some guy. And then out of nowhere, two giant guys knocked out the other guy and I. **Dennis Rodman** was eating at the *Fat Burger* across the street and his two goons just wanted to get in a fight, so he let them go and beat us up.

**SLUG:** That's fucked up.

**AE:** Yeah, and then one of my friends met him in Las Vegas and asked him about it. He said that he was sorry, but confirmed the event that occurred.

**SLUG:** Would you like to thumb wrestle?

**AE:** Sure, it's 1-2-3-4, then thumb war, right?

**SLUG:** Right. Whoa, your thumb is huge!

**AE:** No, it's not.

**SLUG:** You've got like an inch on me! Oh well, let's do this. (Writer loses thumb battle quickly)

**AE:** That was quick.

**SLUG:** Which bandmate do you fear the most and why?

**AE:** Probably the one I know the least. He's also obscenely nice. It's Scott: He's like a secret agent or something. Any time I ask him why he misses something or what he's been doing, he just says "personal stuff" and then trails off. And he's vague when asked questions about, say, his whereabouts. I think he might be living a double life.

**SLUG:** He probably is.

**AE:** Well, I have to go get changed. Thanks for hanging out and enjoy the show.

**SLUG:** You're damned right I will.

In the end, the other Alex ended up being a pretty cool guy. Even if he does have funny hair and big thumbs. His band fucking rocks, so go check them the next time they come through Salt Lake.



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# THE ORCHARD.COM:

## Growing Happy Indie Distro Garden

By Rebecca Vernoo photo nbb



The Internet has broken down countless barriers between unsigned bands and higher commercial success that for at least five decades, could only be surpassed by going through the sieve of a choosy record label. But two avenues have remained grimly closed to unsigned bands: mainstream radio play and widespread physical and digital distribution.

The Orchard exists to make available the second.

Scott Cohen, with his business partner and best friend Richard Gottehrer, started The Orchard in 1998, partly as a reaction to owning his own small record label, Sol 3, in the '90s.

"We joked that the label's name was 'Sold 3 Records,'" laughs Cohen, who also used to manage The Consolidated, Godhead and several other bands in the 90s. "We tried to get online distribution through CD Now and Music Boulevard, but we couldn't get in, because we weren't a major label."

They launched the Orchard in 1998, as a way of distributing to traditional retail accounts and online stores.

"We recognized the dot-com craze as the future," says Cohen, "But knew the future hadn't arrived yet. We still needed to give little artists and labels an opportunity to sell their CDs at retail places. We also wanted to get them into online stores—there were just a couple back then, like Liquid Audio, Rio and from Europe, People Sound and Dio. They were selling digital downloads, but there just weren't any buyers."

The Orchard provides digital distribution to about 50 sites, including iTunes, Real/Rhapsody and Napster. The sites carry one hundred percent of the songs distributed by The Orchard.

"They wanted to pick and choose, but we said, 'All or nothing.' They said, 'What about if we take your top 1000?' We said, 'How about if you take 100,000?'"

The Orchard also makes their catalogue available to online retail stores like Amazon.com, BareneseandNoble.com and Towerrecords.com, stores previously near-unattainable to unsigned bands.

The Orchard adds between 50 to 100 titles a week to their catalogue, and provide an incredible 20 percent of all product released in the U.S. each week. They have offices in New York and London, and plan to open a branch as a joint venture in Melbourne. Sharin of The Raveonettes used to work at a branch of The Orchard in Copenhagen. Cohen, a former A&R rep, helped the fledgling Raveonettes develop.

"They were making special music from an intellectual place, music that no one else was doing. We had no idea it would turn into what it would," says Cohen.

The Orchard has an A&R department that listens to every release they distribute.

Besides making a living and seeking better distribution for his now-defunct label, Cohen cites deeper motivations for starting The Orchard.

"When I saw the consolidation of radio stations and record companies resulting in a homogenized music sound, I didn't feel that was the kind of world I wanted to be in. So I thought we should open up the floodgates," says Cohen.

Cohen is unconcerned about the possibility of oversaturation.

"Who would've recognized Nirvana when Bleach came out as the band that was going to change the face of music? Who was so brilliant? I realize that I'm certainly not that brilliant."

"We don't have any filters. There are other filtering elements, like music journalists. So, if you're making music, we'll put it out, and hopefully, you'll reach some audience and have a voice. And without companies like us, there really wouldn't be a voice. Look at the face of radio. We were the first independent to put our catalog into companies like iTunes, so much so that I think they boast around 500,000 songs, and we've given them nearly 150,000."

Signing onto The Orchard is not an instant guarantee that music stores will buy your CDs to sell. Requests from customers and self-promotion are key.

"It's demand-driven," says Cohen. "Mom n' pop stores can't carry everything. However, if there is something happening, they'll purchase from a one-stop distributor. All of our CDs are physically there, as well as in catalogues. They can make returns if they need to, and they place orders at one-stops regularly, so you're not asking them to do anything new."

"The Orchard is just an opportunity. Some people can work really hard at it and some people do nothing and succeed or fail, but you'll only fail if you don't participate."

Cohen draws a comparison between The Orchard and cable TV.

"The major networks are akin to the major labels. Just because The Iron Chef doesn't ever beat out Friends doesn't mean there isn't an audience for it. So at The Orchard, we say, fine, we don't have to beat Britney Spears and Justin Timberlake. That's not our game. We'll be channel 14 to 120."

Cohen foresees a day when unlimited music will be available to listeners for a flat fee, much as cable is operated today.

"In another five to seven years, you will see a dramatically different music business."

For more information on getting your band distributed through The Orchard, visit their website.



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Witnesses say he buys his music there on a regular basis now.

"He was very upset that he was buying the corporate stuff at the big chain stores for so long", an eyewitness said.

When asked what he recently purchased at The ABYSS, Satan told us he just picked up the live Children of Bodom, the new albums by Decide and Decapitated, and even some gothic rock and industrial stuff for his girlfriend, like Hocico, Scarling, and Skinny Puppy. He also told us he would be back to pick up some of the great power metal and progressive titles available, too.

"The selection is great, and the prices are low, so I could even afford a t-shirt and some incense!", he said.

What are YOU waiting for? Be like Satan, start shopping at The ABYSS!!!

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# Bomb Your Country With TV On The Radio

by Chuck Barratt

Approximately four months ago, the SLUG answering machine recieved a message from me at about 10p.m. I was making a frantic request to be the one who interviews TV On The Radio, if we ever had the opportunity. Earlier that night, I had been at a local record store, and my friend who works there, whose opinion I highly value, suggested that I check out this great EP on *Touch and Go Records* called *Young Liars*. Within the first 30 seconds, I knew I had a new favorite album.

Since then, TV On The Radio released an immaculate full-length record (2004's *Desperate Youth, Blood Thirsty Babes*). Their buzz, however, was immediate, and rightfully so.

I called vocalist Tunde Adebimpe while they were in their tour bus and asked how things had gone for them at the SXSW festival in Austin last week.

"Great! I think two days were a little overwhelming, but we had really great shows. It was really fun," Tunde exclaimed in his crystal clear and super friendly voice.

Tunde met David Andrew Sitek (overall musician in TotR) when they were both trying to sell their artwork in Soho, N.Y. As they began to hang out, they embarked on several projects, such as making comic books and films and discovering a mutual interest in music.

"We began trading these 4-track tapes back and forth of random stuff we had recorded. We actually compiled a bunch of those home recordings and released it under the title *OK Calculator*," (Tunde began to laugh at this point), "which is a really bad name. But we left these tapes in coffeeshops and on benches all over the place with an e-mail address on the back. We'd get responses like, 'What the fuck is this?' So we said 'Fuck it,' let's make this a serious band."

Lyricaly, *Desperate Youth, Blood Thirsty Babes* oscillates back and forth between social and political themes. Phrases like, "Your guns are pointed in the wrong way" and "The hour of man is nigh, so gather up all supplies" are scattered throughout the multi-layered vocals between Tunde and Kyp Malone (vocalist/guitarist).

"Well, for me, it seems like you can't stick your head out the window right now, especially in New York, and not hear a hundred different pieces of news that's not even really news at all. I mean, it's not helpful. And no one even knows, at this point, who the country's even being run by. So, I write as a message to myself, to find out what I'm thinking. At this point ... I'm not sure sometimes," Tunde stated.

Tunde began to ask me what it was like out here in Utah right now. I told him that we have always been aware of our lack of diversity here. This part of the country isn't rooted in multiple cultures, and unfortunately, a lot of people would just assume keep it that way.

"Well, I think in a place that doesn't have any contact with many other religions, you're going to find a lot of fear and intolerance towards Islam, when 9/11 is their only point of reference,"

Tunde said with calm

understanding. "But it's crazy everywhere right now. I mean, we're in the middle of witch-hunt season, everyone is being buttered up by other people's opinions."

The phone was handed then to David Sitek. He bombarded me with his enthusiasm and thoughts on ... well ... everything.

"On this last album, we had all of the technology we could have wanted at our fingertips, and we opted to not use it. That way, you're not distracted by bullshit. When Nina Simone sang 'Black Is The Color Of My True Love's Hair,' it was just as important how far her mouth was away from the microphone as the song was itself. So we wanted you to hear the breathing and static; we wanted the listener to be involved."

From our economy to our consumerism to our government, it was laziness and dishonesty that seemed to bother David the most, particularly in music.

"Ten years ago, it was unheard of for a kid to have his own studio. Now, there are high school kids with them in their fucking bedrooms! So there is no excuse for anything to be retro. With all of the technology that is out there, there is too much laziness and a lack of creativity. I look at bands like Björk and Matmos and these guys have figured it out. It's forward-thinking music."

"It's up to you. If someone goes through their iPod and counts how much money they have cost the musicians whose music they've downloaded the music of, or burned the CDs of, they would be fucking amazed. We make music because we love it, but bands need listeners' support."

If not, people can't bitch when they hear our music while a little girl skips through a field on a Skittles commercial."

TV on the Radio are not currently scheduled to play SLC, although they will be playing Coachella in May.



*Bomb your country  
Oh shed no tears  
TV dinner overfed your fears  
From Bomb Yourself,  
Desperate Youth, Blood Thirsty Babes  
Touch and Go Records*



# ANARCHY WOULD BE NICE, BUT UNTIL IT BREAKS LOOSE, VOTE!

Throughout the history of democracy, candidates running for public office have always had to cater to select categories of the voting population to ensure victory—there's the Black vote, the Hispanic vote, the feminist vote, the upper/lower class vote, etc. The voting population has always been dynamic. New, influential groups are constantly emerging and changing the outcomes of elections as well as the overall political condition of the country. Today is no different. Thanks to a rapidly growing group of enthusiastic youth, a drastic cry for action is

ple trying to educate the youth of America about how bad the Bush administration and their policies are. The mainstream media is not telling the public about what's going on so we're trying to inform people and get them to vote." Fat Mike told SLUG in an interview conducted at this year's SXSW Music Festival. Punkvoter.com is a website cram-packed with information about how the current administration's actions have drug Americans into an unjust war, skyrocketed them well above any unemployment levels we've seen since the last Bush's administration, given them the gift of the largest national deficit

**"I DON'T THINK YOU CAN TELL A KID, 'HEY, GET OUT THERE AND VOTE. BE AN AMERICAN.' YOU HAVE TO TELL THEM WHY THIS IS IMPORTANT."**

being

answered daily by the miscreants, lowlifes and troublemakers living on the outskirts of society. They're amassing in force to ensure that their voices are heard, and are hell-bent on making a difference in the upcoming election. "What is this phenomenon?" you ask. Simply call it "the Punk vote."

Punk rock has always been political, however, participating in organized elections has often taken second chair to a "fuck the system" attitude—punks are far more likely to sew an anarchy patch onto their jackets and vandalize publicly visible political propaganda than research candidates' platforms and show up at the polls. This way of thinking is aptly summarized in a **Propagandhi** song: "But wait a minute Dad, did you actually say 'freedom'?/Well if you're dumb enough to vote, you're fucking dumb enough to believe 'em/Cuz if this country is so god-damned free/Then I can burn your fucking flag whenever I damn well please/AND THEN I'M GONNA STICK IT UP YOUR FUCKING ASS!!!" This sort of philosophy is entertaining (and does hold some truth) and it is a lot more fun to burn a flag than vote, but more and more, punks are realizing that the political condition in this country has gotten so bad that they need to suck it up and work within the system and actually do something that is going to make a difference. It was that realization that prompted **Fat Mike of NOFX** to organize Punkvoter.

"Punkvoter is a coalition of a few hundred punk bands, labels and regular peo-

ple in history and shoved their Civil Rights right down the shitter (see the Patriot Act). It includes guest columns written by punkers such as **Jello Biafra**, **Anti Flag**, **Jim from Pennywise** and **Jay from Bad Religion** (among others), political cartoons, downloadable stickers and pamphlets and probably what is a more than necessary amount of information on exactly why Bush is an asshole. Most importantly, the site provides a link to the Federal Election Commission's website, where you can download the **National Voter Registration Form**. Punkvoter is trying to make it as easy as possible for kids to register because it's at that point that far too many people's careers of political activism end. "Registering to vote is a pain in the ass," Mike says. "Once you register to vote and you're a voter then it's not that hard—you don't mind. It's just that starting to do it is hard for people. It's difficult. You have to walk all the way to the post office and fill out those four lines and people don't really have time to do that." One other problem facing far too many first-time voters is the fact that they don't know that you have to register thirty

days

before an election to vote in it.

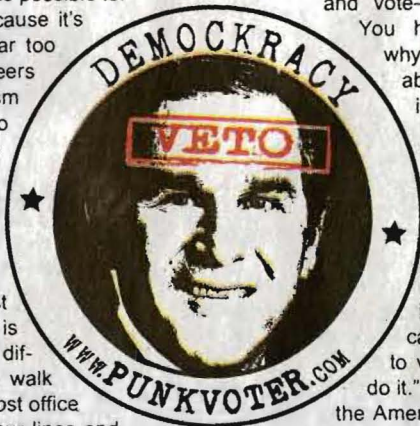
Don't make that mistake. Go to [punkvoter.com](http://punkvoter.com) and register now.

It seemed to me, as I was perusing the Punkvoter website, that although there was plenty of information about Bush and how big of a prick he is, there wasn't any information about the other candidates and their platforms. Shouldn't I know the stances of the candidates I'm voting for? According to Fat Mike, "We didn't put up information about the other candidates because, besides Kucinich, they're all pretty much the same—they're all running on the same platforms. We

actually sent questioners to all the candidates and they all came back pretty much the same. We're an 'Anybody But Bush' organization. We don't love Kerry but we think Kerry's platform is a lot better than Bush's."

Their stance as an "Anybody But Bush" organization is what makes Punkvoter different from other groups pushing the youth to vote. Groups like **Rock the Vote** have been around for years, but seem to do little in persuading kids to vote. According to the Punkvoter website, "The 18 to 24-year-old voter demographic dropped to an all time low of only 38% in 2000." Fat Mike explains how Punkvoter is different from all these other organizations: "We're partisan and they're non-partisan. They just tell people to get out there and vote. I don't think you can tell a kid, 'Hey, get out there and vote—be an American.'

You have to tell them why—'You will not be able to get an abortion in this country if you don't vote.' 'You're going to get drafted to fight a war in the Middle East that makes no sense.' You have to tell them why this is important. You can't just tell people to vote and have them do it." If there's one trait in the American youth that has constantly existed and affected their actions throughout the last forty years, it's been apathy. It takes a glaring sign saying "YOU NEED TO VOTE AND





# A PUNKVOTER ARTICLE AND INTERVIEW WITH FAT MIKE

THIS IS WHY:" to get kids to act, and Punkvoter is callously neon.

As far as particular issues, one thing Fat Mike is concerned about is what many in this country take for granted—a woman's right to get an abortion. He says, "The next president will get to appoint at least two Supreme Court Justices—it could be as many as four. These people are going to be in the Supreme Court for the next thirty to forty years. The Bush agenda is to make abortion illegal and it will be illegal for the next thirty to forty years." People seem to forget that the right to an abortion is not something given to them by the Constitution and is still a controversial issue. All it would take to send mothers with unwanted pregnancies back into the seedy hotel rooms with wire coat hanger-wielding doctors they were forced into in the days before *Roe v. Wade* is a few hand-picked Justices out of Bush's oil-lined pocket-



the University of Utah's Presenter's Office, and although she ensured me that

me and spoke with some jackass at the Risk and Insurance Management Office, but he was unhelpful and wouldn't respond to my prodding with anything more than "I don't think I have the authority to comment on that," or, "I am unaware that such a condition exists." He must be a Bush supporter.

Especially considering the joke of a democratic election we had in 2000, it is easy to understand the widespread dissolution with the American political system of selecting its officials that blankets the nation. Couple that with the fact that our cherished two-party system that supposedly ensures representation of all of the conflicting viewpoints our nation's popu-

lous

# PUNKVOTER

ets. This is the sort of response given by Punkvoter to those who feel that voting doesn't really matter.

Along with the Punkvoter website, Fat Wreck Chords is putting on the **Rock Against Bush** tour to raise money and awareness for the cause. It features bands such as NOFX, **Alkaline Trio**, **Authority Zero**, Jello Biafra (and more!) and will be hitting college campuses throughout the nation this spring. All of the bands featured on the tour will also appear on the *Rock Against Bush* compilation (*Fat Wreck*), which will feature 17 unreleased tracks by 26 bands (it's a DVD too!), and will be released on April 20. "When will this tour be coming to Salt Lake?" you ask. It isn't. When **Leave Home Booking** pitched the show to the University of Utah, it was turned down because of "availability reasons." I spoke with Emily Justice, the Student Director for the Associated Students of

they would have loved to have the show there and it was mainly issues of availability that left them unable to host the concert, there were other forces at hand. She said, "The Presenter's Office is a panel of fifteen people that decide whether or not we want to host an event. If we do decide it's something we'd like to do, we then have to OK it with the office of Risk and Insurance Management. Due to already limited availability, we didn't even ask them. They always get a bit freakish when anyone mentions anything involving a 'punk crowd.' It would have been outside and they would have had to put up a bunch of fences and hire a ton of security guards." I told her that I knew that Kingsbury Hall sometimes holds rock concerts, and she replied "The people that run Kingsbury are a bunch of old men—they won't deal with anything rowdy. They did have a Beck show there last year, but I don't think they were worried about Beck fans tearing out the seats." I followed up the lead she gave

holds has basically turned into a single party consisting entirely of old rich white men with wishy-washy middle-of-the-road stances on everything, and one can understand why people liken their chances of actually making a difference in politics to their chances winning **American Idol**. But, for one day this November, the people of this nation must act. According to Fat Mike, "Before 2000, I never voted either. You don't have to vote for the rest of your life—you just have to vote in this election. There are a lot of people that say that there's no difference between the Republicans and the Democrats and historically I think that's true, but I don't think it's true in this election. I've heard people say it's the difference between Coke and Pepsi but it's not—it's the difference between Coke and a can of piss." He's no political analyst, but he's right. Visit [Punkvoter.com](http://Punkvoter.com) and register to vote if you're not registered and show up to the polls in November if you are. I don't want to have to write this article again in four years—if I do, it will be a lot more desperate. Interested in getting involved on a local level? E-mail [info@UTvote.org](mailto:info@UTvote.org).



Around 1978, **Roger Merit** and **Harley Flanagan** were too young to get into the Palladium in NYC to see the **Clash**. **Joe Strummer** met these young punks and let them in back stage. At age 15 they got to hang out with the most influential musician of their era. Strummer always remembered Merit and up until the last day he saw Strummer (not too long before he passed away), Strummer always called him "kid." This holds some irony seeing how many consider Merit a godfather of hardcore. Merit went on to sing for **Agnostic Front (AF)** and hasn't let up in 22 years. Those old influences held strong for Merit and over the last few years, has built his new band. True street punk: **The Disasters**.

**SLUG:** What can people expect to hear from the Disasters?

**MERIT:** I would describe it as a collage of my influences, what made me who I am. It's retro, maybe late '70s punk with a New York style to it, with some **Dictators** or **Ramones** style, but it's definitely got a New York sound.

**SLUG:** Why did you start the Disasters?

**MERIT:** I kept writing songs for AF that these guys didn't want to play; they were too punk. I didn't want to throw them away; I thought they were good songs. So I needed an outlet, somewhere to put these songs, and originally I was just going to put out a solo release. But after everybody met in the studio and we recorded the songs, I decided that it sounded good, so let's just become a band.

**SLUG:** Did the original band members have some kind of influence on how the sound worked out?

**MERIT:** On this debut, I was the main songwriter. But on the new record, we have 14 songs. I've written a few, of course, but it's my guitar player that's the main songwriter. Since we became a band, we started to work it with that angle.

**SLUG:** Who's playing with you that we'll see on tour?

**MERIT:** **Rhys Kill** on guitar. For drums, I have a kid named **Joel Polusi** and on bass, I have **Chris Watson**. Watson played with the **Independence**. I think it's a pretty good lineup, they can all step up. That's the way this band has always been; I just call people up, I give them CDs, tapes, whatever it is, they learn the songs and come in and do the job.

**SLUG:** This isn't a "project."

**MERIT:** Yeah, it has become a real band and I don't call it a side project; we put a lot of effort into it. I've made it so it's a real band and AF is another real band. The new AF album which we are recording at the moment is the strongest album we've ever done, it's back to "One Voice." It's brutal, it's the heaviest record and it'll separate the Disasters from AF. Even the new Disasters album; they go in two different directions. With this last tour I just did in Europe, I took **Mike Gallo** from AF to play bass. They all like the songs. I took **Kerry Martinez** from the **US Bombs** to play guitar.

**SLUG:** Maybe my hearing's bad, but it seems a lot of the songs refer to fighting? You're not sugar-coating nothin'.

**MERIT:** Ha, yeah, it's violent. You know this album's very personal. A lot of it has to do with my upbringing and they're all true stories and some of the characters are just given different names. *Run Johnny Run* isn't about a guy named Johnny, but really about a friend of mine and it's a true story. It was a very violent upbringing, only because being a punk or hardcore, whatever you want to call it, back in the late '70s, early '80s, was a tough thing. It's OK now, it's accepted, but back then, that's the way it was. And I tend to write songs that are ... violent, I don't know why—maybe it's in my nature. I grew up in New York City, the lower East Side, where it's all gangs and it's tough. I'm Hispanic my self, so that's the outcome. If I grew up in some suburb in Wyoming, I wouldn't be writing these songs.

**SLUG:** Did you read *American Hardcore* by **Stephen Blush** and what did you think of the chapter on NYC?

**MERIT:** Yeah, I read it. I think it was OK. It could have been better. I think he just didn't want to give credit to even AF. He goes and says AF started around '83-'84

and then he'll contradict himself, saying this record came out in '82. It's weird because he lived around here. To me, he may have had problems with people in the New York scene, probably got his ass beat.

**SLUG:** You excited about this tour?

**MERIT:** I'm very excited. I've wanted to do this tour for a long time. It's the kind of stuff I like and obviously, the punk stuff is my preference; I like some of the psychobilly stuff. I'm into cars, hot rods, all that stuff. I have a car club called the **Rumblers**. And it just puts it all together, the scene I like being involved with. AF did a whole tour with **The Business**, that was the last time they were here in America, and now they are coming back with the Disasters, which they're excited about.

**Micky Fitz** always comes to my shows, in fact, he just sang with

us. We do a couple AF songs in our set. We did "Gotta Go" and **Micky Fitz** just came out on stage in London and sang.

**SLUG:** Is **The Business** one of those bands that has influenced you?

**MERIT:** Very much, they had a lot to do with it. If you read a lot of my lyrics, they go back to all my influences. One line, "didn't I give enough rope to you," is like the **Clash**. There're a couple of **Sham** lines, there's a **Business** line. I just borrow lines from my influences and I throw them in and only people who know these bands could relate.

For a guy that's played music over half his life, Roger Merit has always held onto what mattered most: why he's into this in the first place, its respect; and the result is genuine music from the streets. The Disasters will appeal to any punk, old hardcore glut-ton and greasy gearhead. As an artist and musician, Merit is double timing between the Disasters and AF, but he won't have it any other way, and that's the core of it.

See the Disasters with *the Business*, *Tiger Army* and more, April 8, 7p.m., at In The Venue, 579 West 200 South.

# ★★★★★★★★★ Roger Merit and the **Disasters**

by Frank



[www.thedisasters.com](http://www.thedisasters.com)



[www.rumblersnyc.com](http://www.rumblersnyc.com)



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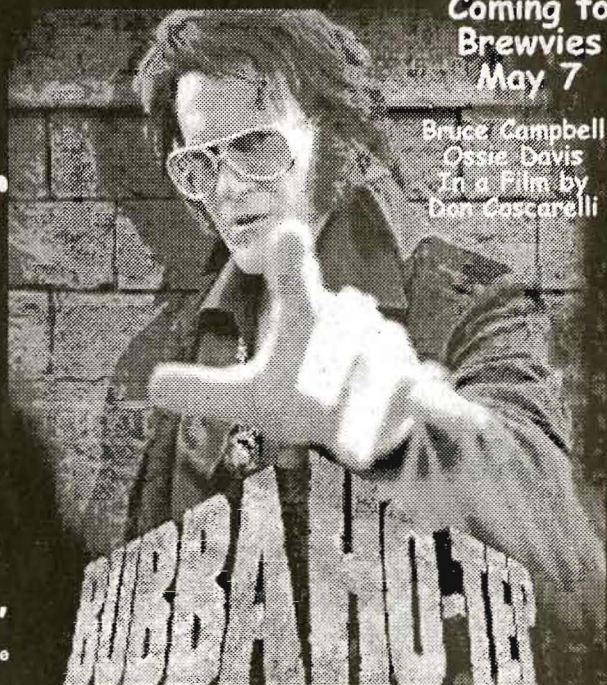
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# CD Reviews

## The Adolescents

Kung Fu Records

Live at the House of Blues

-Nate

"So what have the Adolescents been up to lately?" you ask. Well, apparently they've been playing live at the *House of Blues* in Anaheim for the 10th edition of *Kung Fu Records' The Show Must Go Off!* series. In case you're uninformed, *Kung Fu* has been putting out a bunch of live CDs and DVDs documenting such bands as *Alkaline Trio*, *One Man Army*, *The Vandals* and now the *Adolescents*. The CD and DVD come together, and although *Kung Fu* showcases a number of craptacular performances, this is not one of them. The *Adolescents* embody the spirit of OC punk, more so than probably any other band, alive or dead. Their fast-and-loud not-quite-surf-punk songs about being pissed off at society in general strike a chord in the hearts of any young hooligan who is, well, pissed-off at society in general. Live footage of any concert is cool as long as the band has energy, which this band does, and even if they didn't, the show would be worth a watch just to check out the guitarist, who looks like a fat punk-rock version of *Ogre* from *Revenge of the Nerds*. I don't know if the special features are cool or not, because my cheap DVD player wouldn't let me play them. Fucking piece of shit.

Adolescents = Black Flag + D.I.

## Asylum Street Spankers

Spanks-a-Lot Records

Mercurial

-Kevlar7

After the timely demise of swing dance music, it's good to see a sort-of comeback of the genre. The *Street Spankers* combine all the old classic styles of ragtime, big-beat jazz, rockabilly and vaudeville. I reviewed their last album, *My Favorite Record*, and gave it two enthusiastic thumbs up. This diverse seven-piece once again delivers on this superb follow-up that is a one of the same lines. There is just something utterly charming and mesmerizing about the *Spankers'* tongue-in-cheek lyrics and melancholy lounge/barn-stomping rhythms. Their hilarious takes on the *Beastie Boys* classic, "Paul Revere," The *B-52's* "Dance This Mess Around" and *Black Flag's* "T.V. Party" is worth the price of admission alone. A rousing good time full of traditional instruments like the stand-up bass, banjo, fiddle, clarinet and washboard with cowbells. The staggering vocals of Christina Marrs sound like the perfect 20s ragtime girl model, which propels most of the band's quirky songs. Order a gin martini, smoke a cigar, and visit: [www.asylumstreetspankers.com](http://www.asylumstreetspankers.com).

Asylum Street Spankers = Squirrel Nut Zippers + amusing cover

## Azeem with Variable Unit

Wide Hive Records

Mayhem Mystics

-Kevlar7

Whether one really likes hip-hop or not, there is no denying the majestic musical power of this disc. This is what I would call art or chill-out hip-hop. Azeem is a talented writer and his husky voice delivers his poetry with astounding effect. Variable Unit constructs the music that is both organic and full of ambient splendor. By organic, I mean that the music is not just created by a DJ or some studio hack. Instead, it is composed by a live band: bass player, drummer, keyboardist and two DJs who use lots of scratching. Guest vocalist Omega of *Blackalicious* and bassoonist Paul Hanson of *Bela Fleck* lend their talents to the multi-layered sounds. These different dimensions of sounds have an almost subliminal and calming effect on the senses. Azeem, who has worked with *Michael Franti's Spearhead*, lets his voice float and soar throughout the disc's 13 tracks. Definitely the perfect album for a rainy day or a late-night love-making session. Experience their cohesive ethereal sounds at: [www.widehive.com](http://www.widehive.com).

Azeem with Variable Unit = The Roots + Lyrics Born

## Eszter Balint

Bar None

Mud

-Stakerized!

Hungarian-born Balint emerged as a member of New York's *Squat Theater* group before being discovered by Jim Jarmusch as the charming waif in his 1984 seminal indie film *Stranger Than Paradise*. Her on-again-off-again film career since then included *Steve Buscemi's* directorial debut *Trees Lounge*, but then her musical resume has been more impressive, anyway. She has recorded with *Marc Ribot*, the *Kropotkins* and *Melissa Gira's Angels of Light* and appeared on compilations with *Kristin Hersh*, *Deborah Harry*, *David Lowery* and *Robert Quine*. This, her second album, is one of the most surprisingly diverse releases of the year. "Pebbles and Stones" is a banjo amble, "Here We Are" a slow, grinding blues, "Good Luck" a funk-infused melody, "No One" a piece of lilting jazz, and "This Lie" a grungey shuffle à la *Hersh*, who Balint sounds a bit like, although these original compositions cover enough of the map to stake out her own territory. "Everything I touch turns to mud," she laments on the title track. Gold would be more like it.

Eszter Balint = Kristin Hersh + Tom Waits + Swans

## The Bobbyteens

Estrus Records

Cruisin' For A Bruisin'

-Kevlar7

Don't let the cover of the record scare ya off. Don't let the fact that the girls in this band look nothing like *The Donnas* scare ya off. In fact, I would call The Bobbyteens the anti-Donnas, even though they have a lot of similarities. They both sing raunchy songs about getting on boys, getting stood up by boys and other deviant behavior aimed at the opposite sex. However, while The Donnas have their roots in 70s and 80s rock, The Bobbyteens dip into the bombastic sounds of 50s and 60s garage and surf rock. Snotty vocals deliver up the nympho anthems while the beefy guitar hooks crunch with a 1-2-3 swinging rhythm of bass and drums. Sure, the power bubble gum rock that these girls play is nothing new or groundbreaking, but one would be hard pressed to find something as fun to curl up around a bottle of Jack Daniel's with. Throw one back at: [www.bobbyteens.com](http://www.bobbyteens.com).

The Bobbyteens = The Ramones + The Who + a sex change

## Brazelton/Naphtali

Tzadik

What Is It Like to Be a Bat?

-Stakerized!

Whatever happened to rock as art? Kitty Brazelton and Dafna Naphtali are fresh out of the downtown New York scene and a part of it for over a decade. This disc of two fascinating "suites" encapsulates almost everything from the scene and its amazing diversity: from Sonic Youth-like noise to astounding vocal harmonies to disturbing noise samples to jazzy urban rhythms to ambient sound textures to punk rock-like shrieking to performance art that are certainly "you had to be there to get it" types of moments. "I am being sucked in/I am sucking myself in/I am spaghetti," they sing on one segment before the next jarring transformation, and this release shows that art can be captivating. It's also part of the *Oracles* series of experimental female musicians, serving a far-underexposed segment of the musical universe.

Brazelton/Naphtali = John Zorn + Free Kitten/Kim Gordon + Glenn Branca

## The Casualties

SideOneDummy

On The Front Line

-Fat Tony

With their previous LP, *Die Hards*, The Casualties solidified themselves as the kings of the current street punk movement. Two years of nonstop touring have lifted the band's profile, and now with *On the Front Line*, New York's toughest street punks put the bollocks to 13 songs of pissed-to-the-gills rage. Political, angry and sick, they've come a long way from the riotous, not-taking-it-anymore, rebellious chaos and severe alcohol dysfunction of *40-Ounce Casualty* and *Drinking Is Our Way of Life*. Produced by the legendary Bill Stevenson (*Black Flag*, *Good Riddance*, *Rise Against* and *The Suicide Machines*), the album finally captures the sonic assault that has been a trademark of the band's live show for years. Harmony with a fist in the air and a mohawk ironed high. If you saw 'em at Albee on March 10, you saw why *The Exploited* and *Rancid* have cited them as being one of the best and most influential punk bands of the 1990s.

The Casualties = The Exploited + "La Cucaracha"

## Challenger

Jade Tree

Give People What They Want In Lethal Doses -seven5zer0ryan

Dave Laney and Al Burian from Chicago's phenomenal keyboard rock band *Milemarker* have formed an unexpected power punk band in the wake of everyone else's emo side-project fiasco. While the vocal styling retains all the charm of *Milemarker*, the music itself retains none of the diversity. Power chord progressions and anthemic choruses provide little room for originality and talent to show. To their credit, the songs are well thought out and the production done by A.J. Mogis (*The Faint*, *Cursive*) is flawless. But the difficulties of creating a power punk record that doesn't sound re-hashed are overwhelming, and this record is the victim. Challenger = a musically inclined *Bad Religion* + a mature *Husker Du*

## Chromatics

Gold Standard Laboratories

Plaster Hounds

-seven5zer0ryan

Chromatics' previous releases have all been incredibly breathtaking bordering on genius. When track 9, "ice hatchets," was released in 7" form six months or so ago, I knew we were all in real big trouble. *Plaster Hounds* is fucking incredible. The album shows a darker dissonant reverberation of their previous works as well as a progression into the seamless utilization of electronics without affecting their raw sound. Track 2, "garden," incorporates minimalist industrial drumbeats, steady oscillating bass, and desperately honest vocal styling with a lot of reverb. Echoing the reverb-thick sounds of *Subpoena the Past* and the existing five years in the future, Chromatics have already become a deity among art-punk bands. I am afraid this is the end of music as we know it.

Chromatics = The Soiled Doves - their singer (literally)



# CD Reviews

## Crime in Stereo

Brightside/Blackout

Explosives and the Will to Use Them --Fat Tony

At the turn of the millennium, as many of the local bands got snatched up by not-so-independent labels and turned their sights to MTV2, there was still a group of hardcore kids who refused to allow a scene they loved to become stagnant and embarrassing. Their vision did not involve marketing themselves to 14-year-old mallrats. And so **Crime in Stereo** was born and immediate comparisons to **Silent Majority**, **Dag Nasty**, **Embrace** and **Gorilla Biscuits** ensued. This debut album from Long Island's newest favorite sons (co-released by legendary NYHC label **Blackout Records** and fledgling offshoot **Brightside Records**) is a nut-kickin' mix of old school youth-crew and more modern melodic hardcore styles with a little socio-political consciousness thrown in. These guys have the drive and scene loyalty down, but a radio-friendly, modern punk rock flourish still shows through their old-school background. See also **Heads Vs. Breakers** in this same issue.

Crime in Stereo = Kill Your Idols + The Hope Conspiracy + The MovieLife

## The Dexateens

Estrus Records

Self-Titled

--Kevlar?

This is Southern-fried blues rock that kicks the shit out of you and keeps you begging for more; blues riffs whipped up and peppered with a revival rock sound on the trashy spit n' shine anthems "Hard Lovin'" and "Elrod," high-energy moonshine-fueled stomps that kicks out the jams on tracks like "Cherry" and "Bleeding Heart Disease." This is the stuff that gets the juices flowing and the adrenaline pumping with deep-South blues riffs and guitar-bending solos honed together with .44 Magnum-propelled bass and drums. The torn-up dueling vocals of the frontmen guitarists weave porch stories of mountain-man living. Even when they take a breather for the lighter fare of the Mississippi swagger, "Air We Breathe," the Dexateens come off as pros beyond their years and not pretentious fuckers. All in all, a stellar burst of blues and rock brought together for maximum indulgence. Kind of like a good ol' barbecue with a secret spicy sauce. Yum, yum, give me some! Serve yourself up some at: [www.estrus.com](http://www.estrus.com).

The Dexateens = The Black Keys + The Immortal Lee County Killers + Pearlene

## The Elected

Sub Pop

Me First

--Josh Scheuerman

On Rilo Kiley's two full-length releases, Blake Sennett never really had a chance to create an entire project as a songwriter. On **Me First**, Blake flew out Mike Mogis to produce the album and had numerous friends and their instruments over throughout the recording process. From the opening number, "7 September 2003," sampled loops weave in and out of slide guitar against blunt, tongue-in-cheek lyrics. Blake's ability to capture moods and memories past is apparent on "Greetings in Braille," when life had simple rewards. "A Time for Emily" conjures a deep influence from the late Elliott Smith's "The Morning After." The tracks merge together through voiceovers and fractured snippets of music, one leading into the other, creating a look at the heartache of love, loss and the memories of events "worth getting in trouble for."

The Elected = Elliot Smith + Conor Oberst

## Elf Power

Orange Twin Records

Walking With The Beggar Boys --Josh Scheuerman

The Elfs have emerged from the magical woods once again and dropped off a few songs they have been polishing behind leafy curtains. Unlike past albums dealing with the lifestyles of elves and other magical beings, this time around they have come to rock. From opening track "Never Believe," singer Andrew Riege's easily recognizable voice reintroduces listeners to a new awakening. "Drawing Flies" comes off as one of the strongest tracks on the album. The contents of the songs are more of a serious nature dealing with the media, advertising and life in the new millennium. After 10 years on the road and in their own self-sustaining village in Athens, Ga., the music is better than ever, so find out what has been happening beyond your local listening station.

Elf Power = Superchunk + Simon & Garfunkel

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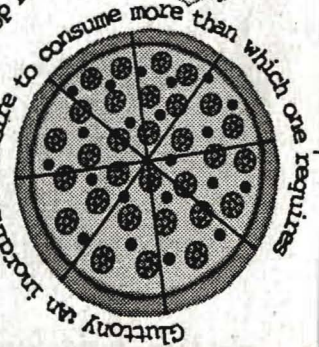
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# CD Reviews

## Give Up the Ghost

Equal Vision Records

*We're Down Til We're Underground* —seven5zer0ryan

If the lyric sheet and candy heart-adorned cover were any indication to the musical content of this record, we would be in a big heap of Emo trouble, with a capital E. Maybe that was the intent, as the first track even begins with some soft acoustic guitar strumming. Then it becomes apparent why Give Up the Ghost is on a label like *Equal Vision Records*. It's energetic post-hardcore, which strays a bit mathy, but for the most part, remains pretty basic rock. The lyrics originate from unforgivably awful love poetry, but it is refreshing to hear "Our love is all that we ever had" being yelled at the top of Wes' lungs instead of something like "I am going to kill you." The songs earn a degree of honesty through this intriguing dichotomy of soft subjects and hard music. Hooray! Hardcore can finally be emotional again.

Give Up the Ghost = Saves the Day + Hatebreed

## Heads Vs. Breakers

New Day Rising

*Apathy is The New Black* —Fat Tony

Forged in the flames of chaos during the winter of 2000, *Heads Vs. Breakers* was ultimately hammered by trials into its final incarnation during the winter of 2002. Rising from the ashes of classic hardcore bands *Silent Majority*, *The Waiting Process*, *Dropout Year*, *Maybe Tomorrow* and *Strongpoint*, HVSB had their convictions tried and tested by everything from the untimely loss of their original drummer to their bassist's bout with a life-threatening illness. These hardships only served to draw their focus to a razor edge, and now the weakness that had surrounded them is the evil they forsake (oooooh, dark). Taking aim at the soulless atrocities masquerading as hardcore and punk rock as well as the faceless corporate entities that create them, HVSB is now ready to stand up and proclaim that they are the masters of their fate. See also *Crime in Stereo* this same issue.

Heads vs. Breakers = Strike Anywhere + Kid Dynamite + Lifetime

## I am the World Trade Center

Gammon Records

*The Cover Up* —Chuck Barrett

I Am The World Trade Center have never been your common Athens, Ga., band. Over the years, Dan Geller and his love interest, Amy Dykes, have distributed their version of indie-pop and electro-dance music around the world. This album seems to bring their knack for such styles full circle. There is nothing but highly polished, digital studio wizardry on this record. This is as close to pure dance music as one can get. There are no experimental distortions or effects on any song, just a landscape of clean late 80s Euro-pop from the southern U.S. Don't expect to find this record spinning in the DJ booth at your local trendy nightclub; there is a level of sincerity and talent in their music that may not be appreciated in the meat-market arena. Dan holds a master's degree in biological engineering and Amy has mastered in fabric design, so they might have found themselves strangers in a strange land if they didn't cater to the U.S. indie crowd as well as they do.

I am the World Trade Center = Ladytron + New Order + Berlin

## Irving

Enie Meenie Records

*I Hope You're Feeling Better Now EP* —Stakerized!

After 2002's *Good Morning Beautiful* full-length was received to glowing reviews and tour dates with Kaito, Creeper Lagoon, Imperial Teen and the Polyphonic Spree, an EP-length disc seems like a bit of a sidestep, a breathing space, a half measure. The first song, "The Curious Thing About Leather," starts things off a bit slow, but then "The Guns From Here" kicks into the British-influenced SoCal pop the band is becoming known for. "White Hot" is just that. "Please Give Me Your Heart, Is All I Need" is mock Jap-pop, and amusing at that. But this release just doesn't give a lot of evidence for a casual fan, who might pick up such a release, to pick the band apart from a growing horde of similar bands wearing their hearts on their thrift-store shirtsleeves.

Irving = Superdrag + X + Weezer

## Frank Jordan

Devil in the Woods

*Milk the Thrills* —Stakerized!

Frank Jordan is one of the few units up-and-coming that is trying to create their own sound from the syntax of punk, emo, metal and the other influences they mash and mosh together like so much strange brew. "Milk the Thrills" is actually a line from a song of theirs called "Headache," and the mixture of pleasure and pain is just what they are about. It remains to be seen whether the pain will remain sharp enough or the pleasure fine enough to ensure any kind of longevity, but they just might be the best band from Sacramento.

Frank Jordan = Lanegan + Minor Threat + Jets to Brazil

## Kabir

Uncle Trouble Music

*Fuel For The Fire* —Keegan

Whether it's graffiti or lyrics, London has hip-hop right, and a fine example of this is this sophomore effort by *Kabir*. Living up to the album's title, this LP is hot. Samples, tight breaks, fresh cuts and rhymes that ride the beat like a biker on a Harley is all you need and believe me, Kabir delivers. A year after his first solo project, Kabir is back with a cast of old friends and a few new ones. Solomon Grunge and Dan Berkson return to help with production. Both *Esoteric* and *Virtuoso* are back once again to lend verbal support. Although the cameos are impressive, he doesn't need them. Whether he is telling the story of a broken home, or dissin' wack emcees, Kabir has the gift. The chorus on "Money" is somewhat reminiscent of *Digital Underground's* Humpty Hump, while he flexes a bit of his vocal range on the choruses of "Ambition" and "Mrs. Butterfly" (which also contains a bitchin' Carole King sample). In other words, do us both a favor and go pick it up.

Kabir = De La Soul + Anticon

## Kill Your Idols/Crime In Stereo

Blackout

*Split EP*

—James Orme

It's great to see the East Coast hardcore scene back in full swing. Sick of It All is going strong as always. Agnostic Front is recording a new album with Jamie Jasta from *Hatebreed*. Madball is back together touring and Long Island hardcore veterans Kill Your Idols recorded this split with newcomers *Crime in Stereo*. Kill Your Idols stay true to hard-and-heavy form with two new tracks and a *Sheer Terror* cover. *Crime in Stereo* preview listeners to their melodic yet hardcore sound, but come up soft and short, especially when compared to the true, raw, unabashed hardcore Kill Your Idols is laying down. Get it for Kill Your Idols, but keep an eye on *Crime in Stereo*.

Kill Your Idols/Crime In Stereo = Madball + 7 Seconds

## The Last Vegas

Get Hip Records

*Lick 'Em and Leave 'Em*

—Kewlar?

It's the first part of 2004 and I have already found a band vying for the top slot of my choice for best record of this year. This album is a stellar rock n' roll kick in the head. Walls of meaty guitar licks and throbbing solos, tight bass and drums that pound and burn with firebrand intensity make for quite a volatile cocktail. This is not the music for sensitive shoegazer nerds and art fags—this is a crash course in 100 percent sweaty and brute force rhythms. The seedier side of life is showcased on balls-to-the-wall powerhouses like "You Want To Know How To Love Me" and "One To Go," while the groove-oriented bashing of "She Won't Go," "You Bet on Love and You Lost" and "I Got What You Need" are perfect for downing a fifth of whiskey to while racing at 100 mph to the closest strip joint with a pocket full of twenties. This is the album I want playing at my funeral, the big middle finger to the world. It does not get any better than this. Get your ass rocked at: [www.thelastvegas.com](http://www.thelastvegas.com).

The Last Vegas = Supersuckers + AC/DC + Turbonegro + Gaza Strippers

## Life in Pictures

Limekiln Records

*Songs From The Sawmill EP*

—Chuck Barrett

Taking their name from a Stanley Kubrick biography, Life in Pictures deliver the goods that the hardcore and crust-punk scenes have been in dire need of for years. The guitar-work alone is undeniably perfect and each song establishes solid groove with just enough changes to keep it constantly interesting. They hail from Prescott, Az., and range from the ridiculously young ages of 17 to 21. I say "ridiculous," because they sound like they've been together playing music longer than they've been alive. The lyrics are delivered in devastating screams about social and corporate plagues upon our world. Each of the five songs is a breath of fresh air with new and inventive ways to create power while maintaining their precision instrumental mechanics. Sure, there are traditional breakdowns that will have crowds moshing like the infected in *28 Days Later*, but metal bands should seriously take note of the way they showcase their individual talents without the boring flamboyance of squealing guitar leads and dramatic intros.

Life in Pictures = Darkest Hour + Congress + 1985 Metallica



## CD Reviews

### The Lot Six

Tarantulas

Major Fables

-Stakerized!

Two Scorpios and a Sagittarius makes for some acerbic music-making, whatever style shakes your tree. But when this Boston band opted for angular garage punk of the kind that embraces a fuck-all attitude, they notched it up a move or three on the tree. Not much to say about these songs—they just get the job done and aren't too simplistic, and the disc maybe more interesting than the Strokes' effort to rename the same songs and sell the same album twice. This shit packs a punch, then a number like "I Was You" looks like a changeup with keyboards and even horns to pick your popflake-addled mind apart, then rocks out like a Big Star. "Don't sleep, you'll miss the best part," they exclaim, and there's no part you can really point to that you'd mind missing if your right mind is what you are in.

Lot Six = Alex Chilton + Ben Folds + Jet

### Magic Carpathians/Cerberus Shoal

Secretly Canadian

The Life and Times Of...

-Stakerized

Much like the Kinski/Acid Mothers Temple split earlier this year, this release shows that, like a good hallucinogen, a little far-out freaky music can go a long way. Not exactly sure which of the four tracks is by which band, or how they combine efforts, but the disc originated like the Kinski/AMT release, from a show the two bands played, in this case in San Francisco. What a surprise that anything druggy would come outta there. And Magic "Carpathians"—get it? The first track heads right to your ears with a palette of delay-ridden vocal samples. "This land is our land?" Maybe it's the altered state of Drugachusetts. Then some, a lot actually, atmospherics come in with Eastern percussion punctuation. Damn, with a few long tracks on a disc like this, I have to listen to almost the entire CD to write a review! I may return to this later with some little helpers, for those of you scoring at home.

MC/CS = Pink Floyd Meddle + Boredoms + Eno

### The Negatones

Melody Lanes

Snacktronica

-seven5zeroryan

The Negatones have been around since 1997 and have never released a full-length album. *Snacktronica* is their second EP, a simple 4-song-long collage of lo-fi electronics and pop melodies. The music is fairly catchy and full of delicious ear candy: Moog, syndrums, xylophones and saxophones. With a sound so unforgivably poppy it is strange seeing them emerge from the Brooklyn, N.Y., scene (the new home for neo-no-wave and neo-garage rock) with such prominence. No one is really doing this sound right now, and the Negatones definitely do not suffer the pitfalls of being radio unfriendly. There is a reason no one is doing this sound right now, however: because Beck did it exactly like this about five years ago. But I guess this means silly pop is back in vogue, so enjoy, kids!

The Negatones = Beck + Reggie and the Full Effect

### Nekromantix

Helicat

Dead Girls Don't Cry

-James Orne

Nekroman and his coffin bass are back on the attack! The album starts off with dark, ominous droning which blasts straight into the demonic fury of "Backstage Pass to Hell." The rest of the record follows suit, with songs like the cannibalistic "What's on Your Neighbor's BBQ" and "Wrecking Ball." *Dead Girls Don't Cry* just might be the Nekromantix's most brutal release yet. On tracks like "Where do Monsters Go," Peter Sarndoff's gravel-throated screech is the perfect complement to Nekroman's creepy croon. "Remember this, time heals all wounds/and sooner or later everything will be O.K.," preaches Reverend Kim Nekroman on the last tune, "Dead By Dawn." The record ends with the same dark droning it began with. Reminiscent of *Return of the Living Dead*, *Dead Girls* is 100 percent pure nekrobilly pleasure.

Nekromantix = Reverend Horton Heat + Bauhaus

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  - 30th - Perfect Disorder w/ Downfall

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**W**OW—what a wonderful month! Spring is here and we have some of the best tracks to come out so far this year, including WMC promos from *Purple Music*, *MoreHouse* and *Soulfuric*. If you have any questions or comments, please contact me at [nickjames@slugmag.com](mailto:nickjames@slugmag.com).

#### April shows:

**Groove Junkies** with live PA from *Indeya* @ *W Lounge* on April 10. [www.morehouse-records.com](http://www.morehouse-records.com)  
**Hector Romero**, *I Love Ibiza* meets *Def Mix* @ *Vortex* on April 17. [www.defmix.com](http://www.defmix.com)  
**Willie Graff** (*Pacha*, *Ibiza*) @ *W Lounge* on April 24. [www.pacha.com](http://www.pacha.com)

#### COSM

##### "Fast Way to Go EP"

##### Pseudo Recordings

The long awaited, first vinyl release of COSM is here! Having taken over two years to make and release, it represents the quartet's sound and character through energy and nuance. Primarily made for DJ play, this four-tracker 12" EP appeals to a variety of tastes. From "fade away," in a *Good Lookin'* style, it's a light, ethereal dream compared to "the right thing," a wicked quasi pop-breaker, filled with funk and flair. Of course there's the title track, "fast way to go," which combines bossa nova and jungle breaks into a dance floor pleaser. If you have been looking for some right-down kick-ass vocal tracks, here's the way to go! For more info: [www.cosmbreaks.com](http://www.cosmbreaks.com)

#### Audiowhores/Groove Assassin

##### "Pragmatic Soul EP"

##### Look At You

More funky soul from **Audiowhores**—this

time with the grace of **Groove Assassin**! This three-tracker contains a few female loops, Latin and disco grooves, and some bumpin' basses. Including "Lifts Me Up" (my favorite) and "If You Want My Love," which was charted and heard on **Deepswing's** February mix. No goin' wrong with an all-around 70s movement! (also check out *The Midnight Mood EP* from AW on LAY) [www.lookatyourecords.com](http://www.lookatyourecords.com)

#### Cerrone feat. Jocelyn Brown

##### "Hooked on You"

##### Purple Music

One of my top five from WMC, "Hooked On You," will move your soul and your booty! With **Jocelyn Brown** (Also check out "Hold Me Up" by *Glory* featuring *Jocelyn*) doin' her diva thing, produced by Grammy award-winner **Cerrone**, and (the best part) released on *Purple Music*—you can't go wrong. Charted all the way from Switzerland to the U.K. and—closer to home—L.A., This track is taking over the atlas. Full of strong melodies with Rhodes piano, funky horns and vibes, the sounds of disco Euro-pop are here to stay with *Purple Music* setting the standard. Special thanks to **Manuela** and **Jamie** for this one! [www.djservice.ch](http://www.djservice.ch)

#### Diva 2 Diva

##### "Didn't I Bring you Love?"

##### MoreHouse Records

**GROOVE JUNKIES!!!** From my personal favorite producer and label comes another can't-do-no-wrong track, "Didn't I Bring You Love?" Including a remix from legendary producer **Richard Earnshaw** (*Swing City* and *Soulfuric*), these Divas will tell you what's goin' on! They have that crisp, clear signature production, disco-soul and slammin' bass—this hit is being charted by the

boys at *Def Mix* and our boys in the Ibiza circuit. Sooner or later, it'll be in your bag! If you're not familiar with GJ, check out their live performance @ *W Lounge* April 10 or go online: [www.morehouserecords.com](http://www.morehouserecords.com).

#### Matt Caseli & Slide

##### "Ease Up"

##### SiloCasa Records

From new label *SiloCasa* comes a killer introduction into its catalogue. Including two mixes, "Selecta's choice mix" and "Caseli's Choice Mix," (my favorite) this late night thumper will keep the floor sweatin'. The A-side—after **Matt Caseli's** successful release, "Regina's Porn Track" (keep an eye out for "Regina Comes Again"), this will be a perfect addition to your Ibiza collection. The B-side—includes a dubby-groove of Ibiza producer **Torsten Stenzel**, a.k.a. **Slide**. It's great for you funksters and big-club DJs. [www.intergroove.de](http://www.intergroove.de)


#### Nikos

##### "City of Angels"

##### Under My Skin Records

Straight from Los Angeles comes this vibe that is an essential for any DJ. If you're **MAW** or **Blaze** boy or girl—get your hands on this hot track! This four-shot mixer includes an original, dub, "blue bossa mix" (the bomb), and special guest **Soulplanet Jazz Ensemble** mix. (also check out **SJE**—"Is It the Way" and "What I Want.") Rhodes, male vocals, electric bass and fun-groovy sounds—the ROI on this track is defiantly 100 percent. Special thanks to **Norl** and **Nikos** for kind smiles and friendly conversations at WMC! Your music shows your true characters! [www.unndemyskinrecords.com](http://www.unndemyskinrecords.com)  
 —NickJames [NickJames@slugmag.com](mailto:NickJames@slugmag.com)

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**From Ashes Rise** is one of the best political punk bands going right now. Their new full-length, *Nightmares*, came out on *Jade Tree Records*, which shocked thrashers and indie-rockers alike. They'll be playing at *Kilby Court* on Tues., April 20 before they start their tour with *Subhumans*.

**Vitamin X** is another one of the best political punk bands going. They're coming from the Netherlands to tour the U.S., including a show at *Kilby* on Fri., April 23. The show starts at 8p.m. and costs \$6. Vitamin X has a new full-length coming out soon on *Havoc Records*, which will be available at the show. *Kilby Court's* address is 741 S. 330 W. in SLC and their web site is [www.kilbycourt.com](http://www.kilbycourt.com), for anyone outside of Salt Lake who cares.

#### American Statistic Demo CD-R

These Salt Lake locals recorded this demo in their friend's basement and the sound quality is awesome. Everything's

loud and clear but really rough at the same time. Nothing ruins hardcore punk like a recording that's too professional, and I'm glad *American Statistic* caught on so quick. Their vocalist sounds like pure D.C. hardcore but the music has hooks and chord progressions like the *Germes* or *TSOL*. Lots of bands try to sound like U.S. hardcore from the early '80s and end up sounding like bad youth crew from the '90s. *American Statistic* gets everything right and ends up sounding like they were there when the circle pit was invented. (hit them up for a copy at the Vitamin X show)

#### Inepsy

##### Rock N Roll Babylon LP

Maybe I'm biased because I think *Motörhead* and *Discharge* have written some of the best music in human history, but any band that sounds like a cross between the two is going to be right up my alley. *Inepsy* has simple yet thundering drums and guitars much like *Discharge* combined with searing rock n' roll solos played at the speed of thrash, much like *Motörhead*. Their vocalist sounds like he'll ingest any substance from vodka to airplane glue, just like *Lemmy* and *Cal*. You could argue that *Inepsy* isn't doing anything new, I will argue that *Inepsy* isn't out to make art, they're out to make hardcore fuckin' punk, which they do really well. People have been declaring the death of punk since the beginning of punk, yet it's always indie-rock, post-whatever and emo spilling out of every record store cut-out bin on earth. Less fashion, more thrashin'! (*Feral Ward Records*, [www.feralward.com](http://www.feralward.com) or [www.geocities.com/inepsy1/inepsy.html](http://www.geocities.com/inepsy1/inepsy.html))

-Dave Barratt dave@slugmag.com





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<p>Tuesday the 6<sup>th</sup></p> <p>Friday the 9<sup>th</sup></p> <p>Saturday the 10<sup>th</sup></p> <p>Sunday the 11<sup>th</sup></p> <p>Thursday the 15<sup>th</sup></p> <p>Friday the 16<sup>th</sup></p> <p>Saturday the 17<sup>th</sup></p> <p>Tuesday the 20<sup>th</sup></p> <p>Thursday the 22<sup>nd</sup></p> <p>Friday the 23<sup>rd</sup></p> <p>Friday the 30<sup>th</sup></p>	<p>Tin Tin</p> <p>SLUG Localized: Six-sided Box, Clifton, Adele</p> <p>Captured by Robots, Stiletto, Red Bennies: Leukemia Benefit</p> <p>Mark Gronden</p> <p>The Gris Gris, The Wolfs</p> <p>Tolchock Trio CD Release w/The Wolfs, Ether Orchestra</p> <p>The Downers CD Release w/Nova CD Release, Fifi Murmur</p> <p>Afro Omega, The Body, Netweight Crew</p> <p>Drooling Dogs</p> <p>Red Bennies, Electoral College</p> <p>Da Verse</p>
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APRIL

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tolchock trio

ghosts don't have bones

cd release

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# LOCAL CD

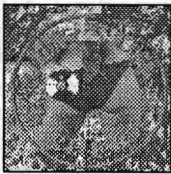
## reviews

by Rebecca Vernon

**April 16:**  
**Downers & Nova**  
 CD release w/  
**Fifi Murrur**  
**Urban Lounge**  
**April 24:**  
**Tolchock Trio &**  
**Downers CD release,**  
**Redd Tape, Electoral**  
**College- Kilby**

### Nurse Sherri, *Self-titled*

Every girl wishes she had the butt of the model pictured on the front of Nurse Sherri's album. Anyway, Nurse Sherri mixes rock, metal, blues and old-school punk with alterna-grunge, the end result being a sound that covers several decades and would go over splendidly at *Burt's*, *Todd's* or the *Barbary Coast*. The vocals recall *Perry Farrell* at times, i.e., "Scratch N' Sniff." Most of the time, the lyrics leave you lost: "My balls are blue and so are you" ("Dinner + Lunch"); "Eat beef, eat beef, eat beef, eat beef, fight!!!" ("Beef"). But some lines are winners: "I grew long hair just in time for grunge" ("Dinner + Lunch").  
[www.nursesherri.com](http://www.nursesherri.com), [nursesherri@aol.com](mailto:nursesherri@aol.com)



### Verdagreen, *Sex, Drugs and Punks Rock*, Test Positive Records

The punk-driven Verdagreen is only a stone's throw away from Nurse Sherri, the main difference being that they lose the flannel shirts and frosted hair and concentrate more on the mohawk-and-studded-belt side of things. They sing about girls like they're big, stupid blow-up dolls that have the I.Q. of a cabbage ... and they also sing about them in a negative way, too. "You're a walking corpse ... anorexic chick" ("Anorexic Chicks"); "I know this stupid bitch ..." ("The Hate").  
[swell.verdagreen@hotmail.com](mailto:swell.verdagreen@hotmail.com)



### Various Artists, *Utah Sucks: A Utah Alt-Rock Compilation*

Half of this compilation is good, while the other half lacks. *Utah Sucks* features 11 bands, most of which embrace a melody-driven approach to clean pop-rock. It's also the first compilation that I've seen that combines SLC and Provo bands pretty equally. It opens with *Alchemy's* QOTSA-like "Deus Deus Condito," and also features *Blue Hour's* "Goin' Insane" and *Redd Tape's* "Sunshine." *Jamen Brook* contributes a stunning track, "Outbound Train." *Krisdagong's* hip-hop number, *Afro Omega's* reggae-inflected beats overlaid with passionate female vocals and *Aaron Cole's* world-music track are pleasers. However, I didn't really dig the ultra-mellow, folksy "The First Time I Danced" by *Sunfall Festival*, the *Natalie-Merchant*-sounding "Suburbia" by *Gathering Osiris* or *Clayton Carr's* adult-pop song, "One More Night." [aaroncole@hotmail.com](mailto:aaroncole@hotmail.com)



### Iberis, *Somewhat Important*, Eden's Watchtower Records

When you listen to Iberis, you feel like you're in the greyish-green pastel truck driving between wheat fields featured on the front of their album. It's sunny and warm, and the breeze is plucking the golden chaff off the stalks of grain and blowing it out on the road in front of you. They combine acoustic-sounding guitar with stripped-down drumming, organ and alt-country overtones via fiddling, mandolin and pedal steel, spinning out smooth, Americana-dyed ballads that thaw the late-winter frost—spring is coming. *Jan Reed's* warm female vocals evoke *Leigh Nash* of *Sixpence None the Richer* or 90s alternative-rock icons *Lisa Loeb* and *Frente!* Iberis would be a perfect fit on *KRCL's* *Kickin' Judy* program. [www.iberismusic.com](http://www.iberismusic.com), [iberis3@hotmail.com](mailto:iberis3@hotmail.com), [www.edenswatchtower.com](http://www.edenswatchtower.com)



### Dwellers, *Love-Less Ash*

Minimal, dreamy guitar-picking arpeggios infused with amber-hued warmth fleshed out with the soft hush of gentle drums and the near-whispered invocations of *Moabite T. Jow Turner*, is divine. Liner notes: "T. Jow Turner ... whispers into microphones, strums guitars and occasionally chomps on the electric Jew harp." *Miguel Perschon*, (who, when he's not sucking on

mango juice in a mud hut in Peru, sometimes lives in Moab), provides "background mouth noise." Inside is a mini-Xeroxed zine with an arty pic of them dressed in what looks like 30s bathing suits, banging on rocks and playing on an invisible amp in the middle of the country. Superb feel, songwriting, emotionalism. A comparison to *Bonnie "Prince" Billy* is the best one that comes to mind. [dustconductor@hotmail.com](mailto:dustconductor@hotmail.com)



### Her Blacklist, *Self-titled*

And aren't they all self-titled? And isn't that as it should be? This one is due to come out soon ... I think ... and guess what? *Her Blacklist* has finally added vocals to their previously instrumental-only pageant of pain; a nice hybrid of *Isis* and *Neurosis*. The marrow-crushing drums, black-as-pitch bass, groaning, buckling guitars and soul-plumbing depths o' despair are all still here; the vocals just ladle even more ripened agony over the general fiery doom. Black metal guitar strumming comes to the forefront around the eight-minute mark. Other landmarks on the journey include scraping, chainsaw-like bass at 18 minutes, a spacious, bleak wilderness near 30 minutes, and the ultra-minimal wind-down of this single 50+-minute track. [her\\_blacklist@hotmail.com](mailto:her_blacklist@hotmail.com)



### Tolchock Trio, *Ghosts Don't Have Bones*, Red Triangle Records

It makes sense that all three of Tolchock Trio's members were at the *Liars* show last month. Not that they emulate *The Liars*, but more like, birds of a feather flock together, ya'll. TT veer in a much more experimental direction with *Ghosts* than with *Hello Bird*—just as *Liars* did with their latest album—angular bass colliding with brash, discordant guitar and avant garde drum patterns. The hypnotic minimalism might leave fans expecting the same ol' same ol' behind, but those fans probably belonged in the caboose to begin with. Hefty, addictive rock rears up in "Tolchock Riot" and "Sugar-Coated Hornets." "I said, I'm not gonna shake; I said, I don't know about that new sound!" I especially like "Goose." "Hey you—they're selling plots on the moon. If you don't like it, move;" and *The Doors'* "The End"-like last song, "Ghosts Don't Have Bones." Apocalypse now. Don't miss their CD release Party April 24th at Kilby Ct. [scubadiver@redtrianglerecords.com](mailto:scubadiver@redtrianglerecords.com)



### Gift Anon, *Lazy Bones*, My Sweet Records

I reviewed this CD about five months ago, it got cut for space, and then my hard drive crashed and I lost the review. Sucks, but now I have the chance to give another in-depth listen to *Lazy Bones*. Gift Anon have progressed beyond *Missing the Magic* ... a solid album in itself, but *Lazy Bones* sees the band shooting off in their little silver spaceship for as-yet-undiscovered frontiers. Everything is spacier-sounding, takes more risks. Ethereal guitars hover over simple drumming (bongos in some songs), plaintive vocals and soft back-ups, all shot through with keyboards that sound like they came straight outta *The Neverending Story*. The intense, melodic "I Made This" is my favorite track. [www.giftanon.com](http://www.giftanon.com), [brentybot@hotmail.com](mailto:brentybot@hotmail.com)



### Hospital Food, *Medicate*, New School Records

Fist-pumping punk anthems with a tiny dab of screamo (or should I say scream-oi?) is delivered passionately over tight instrumentation, snappy, choppy bass, and emotive, angry, aggressive guitar chords. It's catchy and far surpasses a lot of pop-punk out there. Why? There's a dangerous edge of anger lying underneath the guttural vocals ... you get the sense that Hospital Food means what they say; they're not playin' around. According to their bio, they've opened for *US Bombs*, *Against All Authority*, *The Ataris*, *Link 80*, *The Teen Idols* and *No Motiv*, to name a few. Seems that here's yet another Salt Lake band that has some props due.



### The Downers, *Shake the Dead and Let the Downers ... Die EP*

The Downers are finally living up to their name ... this five-song EP is one huge downer from beginning to end, and that's meant as the hugest of compliments. Dreier, foggier, bleaker, sadder, more desperate, more poignant than any of their previous efforts ... who says darkness isn't better than glaring light? Borderline shoe-gazer coated with moody toms, spacey guitar and thick reverb bring up spectral U.K. images of yesteryear: *The Jesus & Mary Chain*, *The London Suede*, *The Stone Roses*. It also recalls modern disillusionment droners *The Warlocks* and *Brian Jonestown Massacre*. The violins of track 3 are luscious, and track 5's lucid flute and Lucy-in-the-Sky-With-Diamonds keys are so sour-sweet it might just leave you puckering up and begging for more.





# SLUG Mag Classified Ads

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# KatchUp

Photo: Tim Roberts



**CHRIS HOGUE CAB \$200**

The hibernating creatures of winter are slowly awakening, staggering about, and straining their eyes into the blinding spring sun. These creatures push along on wood planks with urethane wheels. They have been waiting a long time and now they are coming. I would like to offer a final month of events for the ski/snowboarding world before moving to the poolside for the summer.

Last month was the second round in the SLUG GAMES Series, the De-Railed Contest @ Brighton Ski Resort. De-tuning the rails was achieved with two runs with seven rails to choose from. Best Rail trick was sponsored by Milosport with skate decks as well as \$200 cash prize from SLUG for best man and woman standing. The day was warm and everyone was getting some action. Chris Hogue won with a Cab 270 backflip while Stesha Palmer bested the females with a smooth frontside lipslide, her second best trick title under her belt. Thanks for everyone who came out to support the contest and gather up free swag. SLUG's annual MELTDOWN Slopestyle contest will be going down April 17 @ Brighton. Arrive early since this event will sell out.

**Got Events?**

**April 9-10, Friday, Saturday**—Red Bull has been pushing each sport to new heights, creating new contests or bringing them to the American people from the far reaches of the planet. Red Bull is hosting the second Blade Raid contest to be held in Utah. The playing field will be the slopes of Park City Mountain Resort with 20 athletes swooping for \$12,000. The course will be set up on Erika's Gold so everyone at the village and on the mountain can watch the action firsthand. Check out parachuting at 70 mph next to trees and over mogul mounds.

**April 11, Sunday**—(closing day) Park City Mountain Resort will be hosting an Easter Egg hunt for "little kids" full of candy and a "big kid" egg hunt of season passes, Alpine Slide tickets and parkas. (One egg per lift ticket).

The Canyons will also be closing on Easter after all the candy has run dry. **Sunrise Interfaith Service** at 7 a.m. at the Red Pine Lodge. Easter Egg hunt and brunch at The Cabin.

**Snowbird** will also be hosting their annual hidden peak sunrise service. First tram leaves at 5 a.m., last tram leaves at 6:30 a.m. Arrive early or you'll be praying in the trees by yourself. Easter egg hunt on the deck of the plaza at 9 a.m.; parents, bring your cameras. **The Gigantissimo Race** is open to everyone after the sunrise service. Race from Hidden Peak to the base of the mountain.

**April 17, Saturday**—The SLUG Games, MELTDOWN Slopestyle contest at Brighton. Registration, 8-9 a.m. Warm up, 9-10 a.m. with two runs for each competitor by 2 p.m. Free swag, live music and soup for all contestants. \$30 w/season pass, \$40 without. An after-party will be at Todd's Bar & Grill starting at 6 p.m. Free BBQ and adult beverages for sponsors and athletes. It is also SLUG Photographer, Nate Millard's birthday so swing by and buy him a shot.

**April 24-25, Saturday, Sunday**—Snowbird's InSpring's Bike Board 2 Jib Jam - Not sure what the contest is, but there will be an on-snow mountain bike demo Saturday and Sunday and a mini-comp for skiers and snowboarders.

**April 24, Saturday**—After you have been jibbing at the mini-comp and pull yourself out of your wet boots, make your way

over to the Osh Theatre @ the U of U for the video premier of *Random Lurkerz 2—Claim Jumpers & Test Monkeys*. The second skate flick by Mark White features DJ Chavez, Mike Plumb (winner of SLUG's Summer of Death Skate Series 2003), Adam Dyet and James Atkins, to name a few of the Lurkerz. Show will be playing at 8 p.m. and 9 p.m. for \$5, so start saving your pennies.

**Red Bull Heavy Metal** is coming to Utah May 15 @ The Delta Center. Stay tuned for more information. In the meantime, edit together all your friends' video footage and enter Red Bull's Alchemy contest. Submit your gnarr rail footage for a chance to win great prizes such as a video edit session with Mack Dawg or a Volcom head-to-toe package, plus other great gifts. Visit their websites for details on entering and last year's winners.



# THE SLUG GAMES SLOPESTYLE

**Saturday April 17, 2004**

## Meltdown

**Register at Brighton 8:00 A.M. day of contest.**

**Competition starts at 10:00 A.M. Skiers welcome!**

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# PARACHUTES AND SNOW?

## Introducing the Blade Raid

By Josh Scheuerman

**P**arachuting and skydiving meet Giant Slalom accurately describes what **Red Bull Blade Raid** is all about. However, mentally, you're probably still drawing a blank. In layman terms now: 20 highly trained skydivers will be jumping from a hovering helicopter 2,000+ feet above mountains covered with electrical and lift towers, trees, buildings and skiers. They will descend headfirst, opening their chutes only to slow their progress before entering the start gate of a slalom course at the top of the mountain; they then maneuver through a number of gates (air blades) at 60 to 70 mph without touching the ground or slowing down. The competitors are judged on how fast they make it through the course without hitting the gates and making it through all the gates. Pushing this sport is what the creators and organizers of the sport have been doing for 10 years—bringing it to the public is the next logical step to take.

**Jon DeVore and Charles Bryan** have come to Utah to test the course and organize the contest. I first met the friends after they had landed two successful, but slow, runs down **Park City Mountain Resort's** G slalom course that had been used in the Olympics. "It's not fast enough," they remark. I remember skiers doing 50 to 60 mph down the same run and it wasn't fast enough? They had spotted another run that looks like it might meet the requirements for the Blade Raid, so we switch over to skies, bundle up their chutes and board the chairs. As I ride up the lift, they tell me they hadn't had much sleep the night before. While pulling a Red Bull from each of their pockets, they recount the night previous at **Deer Valley** which involved a bottle of whiskey, a hot tub and swan dives into snow that turned out to be ice. Waking up for at 6 a.m., they boarded a plane for two early and dangerous jumps over Park City Resort. It's the life for those willing to seek it.

Both are members of the **Red Bull Airforce** team which is comprised of some of the best skydivers, base jumpers, paragliders and hang gliders in the world. The team travels around the world to perform and attend camps in order to keep a perfect safety record.

The run they had been looking at was **Erika's Gold**, which, off the lift, has a gentle slope towards the run, but then turns into a sudden drop-off into a mogul field that stretches the length of the run. It's perfect for what they have in mind. After three ground launches and only one sketchy moment of canopy collapse, they call it a day and after lunch, during which they tell me some more life-threatening situations, they board another plane, this time to return home.

Blade Raid was invented from some of the best ski divers in the world branching out to new extremes. It was conceived from a new sport called "swooping," in which the obstacle and judging is based on how you land and not so much as your free-fall. "Swooping" has been a growing sport, but it usually takes place over bodies of water or open fields, not in the mountains. Attempted two years ago at Elk Meadows outside of Beaver, Utah, the first Blade Raid was shut down after one run due to high winds, which flipped and collapsed chutes through the course.

Red Bull Blade Raid will be taking place at Park City Mountain Resort Fri. and Sat., April 9-10. Each athlete will have two jumps each day, with the Red Bull Airforce Demo participating Saturday after the second round of jumps. More info: [www.parkcitymountainresort.com](http://www.parkcitymountainresort.com) or [www.redbullusevents.com](http://www.redbullusevents.com). --

Photos: Sumesh Thakur



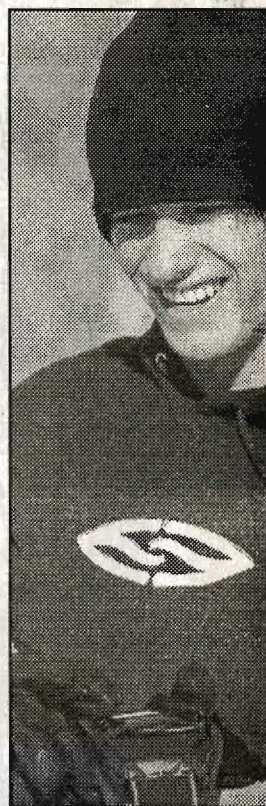




FRONTSIDE 900 MELON



FRONTSIDE BLUNTSIDE



# JAKE WELCH

words and pics  
by nate millard

**A**lpha Jake. Watch out for this kid. He will impress you with his skills. On a snowboard or on a skateboard, Jake kills it. Out of all the kids I see shred the park from day to day; he always amazes me.

-Jared Winkler  
Brighton Terrain Park Director

**Name:** Jake Welch

**Age:** 17

**Religion:** Mormon

**Years Snowboarding:** 8

**Sponsors:**

Jeenyus snowboards, Foursquare, DC, Nixon, Smith, B.C. Surf & Sport

**Home Mountain:** Brighton Ski resort

**Who are your influences?**

Eddie Wall, Chris Englesman, and my dad

**Who do you like to ride with?**

Team Thunder, Jared Winkler, Chris Houge, Brighton Park Crew, and Windell's Park Crew

**What motivates you within the world of snowboarding?**

The amount of progression within the sport and all the good people out there.

**What are your goals and aspirations in snowboarding, and life itself?**

To stay healthy, and try to advance within the sport of snowboarding

**Where do you see yourself in five years?**

Just snowboarding a lot, and hanging out with my good friends

**How did you feel about winning the SLUG De-railed contest, and what are your plans afterward?**

I was stoked, because SLUG always put on the best contest of the year and they are really fun to do. I plan to keep snowboarding and progressing.

**Did the girls throw themselves at you when you won?**

O' Yeah

**Do you have a girlfriend?**

NO, I wish

**What other interests besides snowboarding do you have?**

Skateboarding, playing HALO on Xbox, eating Cafe Rio, and hanging out with friends

**Gummy Bears or Reese's Pieces:**

Gummy Bears

**Britney Spears or Christina Aguilera:**

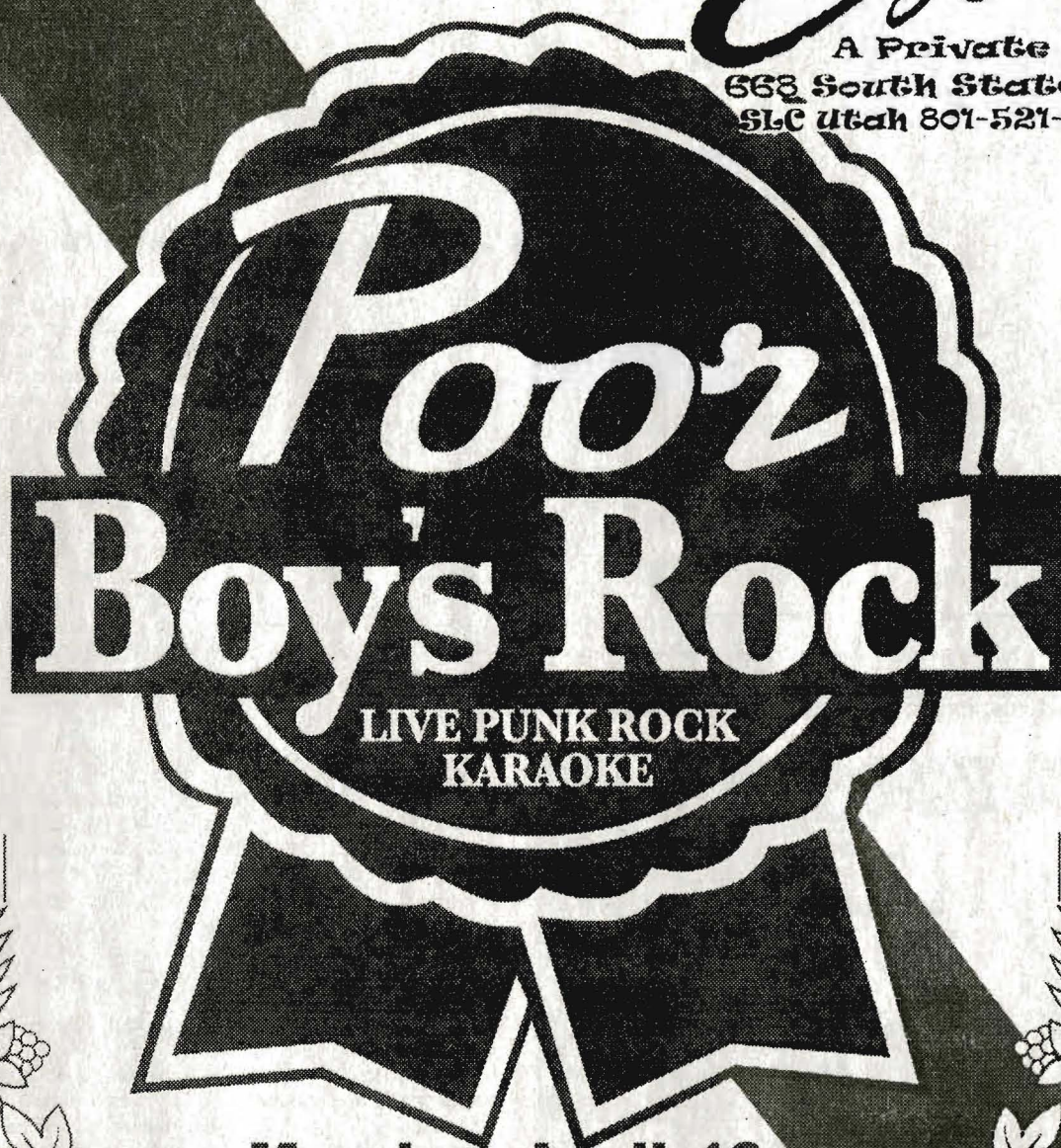
Both

Jake is the kid on the hill always smiling and having fun. His energetic personality is contagious. Anyone could tell that he loves to snowboard, and snowboard well. He has a big bag of tricks and oozes with style. It is hard not to have fun if you ride with Jake.



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4/24 The Long Winters w/Callow, Brownham

4/30 The Wolfs

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5/5 The paladins w/ The Dusty 45's

5/8 Supagroup

5/11 Devotchka

5/14 Jucifer

5/15 AC/Dshe

(all girl AC/DC tribute- Bon Scott era)

5/16 New Model Army



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# Twenty Minutes with Twenty Year Old Kelly Clark

by Austin Smith

The other day I received a phone call from none other than **Kelly Clark**. I was, to say the least, quite excited, as I hadn't spoken with her for some time. Following our 20-minute conversation, I told a friend about it. A sincere look of concern crossed her face as she inquired why I had been conversing with the annoying *American Idol* contestant. Kelly Clark would need an intervention from God in order to obtain any amount of my attention. Kelly Clark, the reigning goddess of women's snowboarding, on the other hand, seemed like a perfect candidate for an afternoon conversation.

Now, I could go on and on about Kelly's snowboarding achievements, like how she has more than dominated the snowboard scene the past few years and won every major halfpipe title, including the '02 Olympics and the US Open twice, most recently, last month. And how she and fellow Burton rider **Kier Dillon** are co-designing a new board for next year's Burton lineup. But seeing as how it was my attention we were dealing with, I decided to probe her about her personality. I wanted to know what makes Kelly who she is.

I began by asking her about her vacation preferences, despite the fact that her entire profession would seem like a vacation for most of us. She informed me that anywhere warm with waves to surf would do. "I try to go to Costa Rica every spring with a few of my snowboard buddies," she says. "We all love to surf and get away from the snow and the cold." This makes sense; one definition of vacation is to get away from one's most common environment; the snow, in her case. Also, with her exceptional abilities of standing sideways on a board, surfing proves to be a logical pastime. If she had responded, "roller-blading in the South Pole," I would've been worried.

Then, for reasons I can't really explain, I found I had a curiosity about schooling, and whether or not college was in her future. "School is super important," she explains. "I'm hoping college will help me find something else I can enjoy as much as snowboarding." Upon graduating from Mount Snow Academy in Vermont in 2001, Kelly was accepted to UVM, but has deferred each year because of her career. She's not exactly sure what she wants to study when she finally attends college, but she does have an interest in art and thinks a specialty school would suit her best.

Kelly has a passion for automobiles, mostly trucks. "I have a 2002 Toyota Tundra with a K&N air filter, a two-inch lift in front and hopefully soon, a three-inch lift in back," she tells me. She goes on to tell me that she would also like to put in a new exhaust system and that the modifications on her truck are strictly for fun. "I love to play in the mud and go four-wheeling," she explains. "I'm not trying to have the biggest truck so I can brag."

One notable snowboard topic is the formation of a new team containing **Ross Powers**, **Andy Finch**, **Gretchen Bleiler** and Kelly. The team is called "The Collection" and they travel around in an RV to various competitions and photo shoots. They are planning a development team, which will financially help kids travel to contests and improve their skills.

All in all, this is quite a list of achievements for a person of 20. And if you were to tell me we've seen all there is to see of Kelly Clark, I'd simply call you a liar.





Aaron Anderson.  
Boardslide.  
Salt Lake City.  
Photo: Mitch Allen

**SLUG**  
mag



# DAILY CALENDAR

SUBMISSIONS FOR THE SLUG CALENDAR ARE DUE BY THE 1ST OF THE MONTH. FAX TO 487.1359 OR EMAIL DICKHEADS@SLUGMAG.COM

## Monday April 5

DJ Curtis Strange— *Burt's Adolescents— In the Venue*  
Statistics, Now it's Overhead,  
Volcano I'm Still Excited— *Kilby*  
DJ Rebel— *Monks*

## Tuesday April 6

Throwrag, Skieff 2' Bargg,  
The Dregs— *Albee*  
I am the World Trade Center,  
Paper Lions, The City Sleeps,  
The Child who was a Keyhole,  
Right Turn Danger— *Kilby*  
No Star Jazz— *Monks*  
Tin Tin— *Urban Lounge*

## Wednesday April 7

Pretty Girls Make Graves,  
The Red Light Sting— *Kilby*  
Robot Ghost— *Monks*  
DJ Birdman— *Port O Call*

## Thursday April 8

3 Star Hotel— *Albee*  
Bozo Porno Circus— *Area 51*  
Tiger Army,  
Roger Miret & the Disasters,  
F-Minus, Roughnecks,  
The Business — *In the Venue*  
Enex, Take the Fall, The Higher,  
These Winter Days— *Kilby*  
Mark Granger Experience— *Monks*  
Ides of Soul— *Port O Call*

The Body, Arpeaz,

One Five— *Vortex*

## Friday April 9

Anatomy of a Ghost,  
The AKA's— *Albee*  
Secondfall,  
Squawkbox— *Big Easy*  
Red Bennies— *Egos*  
Azure Ray, Okkervil River,  
Cocorosie, Brownham— *Kilby*  
Maxeen, Broke, Ayin, Hollch,  
Ever We Fall— *Lo Fi*  
Glacial, Middle Distance,  
El Toro— *Todd's*

## SLUG Localized w/ Analee,

Six-Sided Box,  
Clifton— *Urban Lounge*  
**Saturday April 10**  
Walls of Jerico, Martyr AD,  
36 Crazy Fists— *Albee*  
The Street— *Big Easy*  
Rodeo Boys— *Egos*

Farewell My Enemy, Day Two,  
Facing New York,  
Rescue Breathing,  
A Thorn for Every Heart,  
Moments in Grace,  
From First to Last— *Kilby*

EWI, The Utmost,  
The Chemistry, Three Star Hotel  
Teenage Heartthrob— *Lo Fi*

The Sensations,  
Solid Gold— *Port O Call*  
Other Pocket,

Unsound Mind— *Todd's*  
Captured by Robots, Stiletto,  
Red Bennies— *Urban Lounge*

## Sunday April 11

Ragmen, Cherum,  
Judas Cradle— *Albee*  
Lying in States, Zombie Zombie,

Debaser, El Toro— *Kilby*  
Mark Gronden— *Urban Lounge*

## Monday April 12

Saves the Day,  
Granddaddy, Hey Mercedes,  
The Fire Theft— *In the Venue*

Eyedeas & Abilities,

Blueprint— *Kilby*

DJ Matlock— *Monks*

The Milwaukeees,

Secondfall, Dissonance,

Nate Baldwin— *Starry Nights*

## Tuesday April 13

Midnight Creeps— *Albee*

Wilkill, The Generals,

Single File— *Kilby*

Craving Lovely,

Handjobinvolved— *Monks*

## Wednesday April 14

Spacetime— *Ego's*

USS Horsewhip, Earthbound,

Books About UFO's,

Sound is Sound— *Kilby*

Henry Rollins— *In the Venue*

Quadrasonic— *Port O Call*

## Thursday April 15

Breakdancing Battle

Prelims— *Albee*

DJ Curtis Strange— *Bourbon St*

Fantomas— *In the Venue*

Blues on First— *Port O Call*

Solomon Burke— *U of U*

The Gris Gris,

The Wolfs— *Urban Lounge*

Mammoth, Willem Defoe,

AM Feed, Vox Carnage— *Vortex*

## Friday April 16

Rap Battle Prelims— *Albee*

2 1/2 White Guys,

Insatiable— *Big Easy*

Seve vs Evan, Tracy Hall,

The Slender Ears, The Broebacks

Bugs in Amber, Raincheck,

Citizens Here & Abroad— *Kilby*

Suicide Machines, The Code,

Against All Authority,

Loiter Cognition— *Lo Fi*

The Body— *Monks*

This is Tanya,

Star Plane Zero— *Todd's*

Tolchock Trio CD Release w/

Ether Orchestra,

The Wolfs— *Urban Lounge*

## Saturday April 17

Death by Stereo,

Bleeding Through,

Skeif 2' Bargg, Himsa,

Pushing Up Daisies— *Albee*

Square Pegs,

Gamma Rays— *Big Easy*

Spacetime— *Bourbon St.*

## SLUG Games

Meltdown— *Brighton*

An Albatross, On Vibrato,

Emergency Exit Plan,

Radio Berlin, Turn Pale— *Kilby*

Dubbed/Majestic Nomads— *Halo*

Schwa Grotto, Samantha,

Mid Rif— *Lo Fi*

2.5 Honkys,

Disco Dridders— *Port O Call*

**SLUG Meltdown Afterparty w/ DJ**

Keen, Delicatto, Callow,  
Rope or Bullets & Nate Millard's B-day—  
*Todd's*

The Downers/Nova CD Release w/  
Fifi Murrum— *Urban Lounge*

## Sunday April 18

Six Feet Under, Misery Signal,  
Aftermath of a Train Wreck,

The Red Chord— *Albee*

From Ashes Rise, Glacial— *Kilby*

The Farrell Brothers,

The Unlucky Boys, The Debonairs,

Salt City Bandits— *Lo Fi*

## Monday April 19

**Todd's Birthday-Todd's**

Every Time I Die, Scarlett,

As I Lay Dying,

Black Dahlia Murder— *Albee*

DJ Curtis Strange— *Burt's*

Bury Your Dead, Misery Signals,

The Red Chord— *DV8*

Punk Rock Karaoke— *Ego's*

The Strokes— *In the Venue*

Murs, Perceptionists,

SA Smash— *Kilby*

DJ Rebel— *Monk's*

## Tuesday April 20

Just Jeni, Half Step, Waz, Careen,

Watashi Wa— *Kilby*

No Star Jazz— *Monks*

Afro Omega, The Body,

Netweight Crew— *Urban Lounge*

## Wednesday April 21

Cropnox— *Albee*

Enon, Pinback— *In the Venue*

Ifat First, These Winter Days,

Madman Chronicles,

The Goodbites— *Kilby*

Stellastarr— *Liquid Joe's*

1.25 Wandering Jews— *Monk's*

Right Amount— *Port O Call*

## Thursday April 22

Secondfall, Fail to Follow,

Pocket Pool— *Albee*

DJ Curtis Strange— *Bourbon St*

The (International) Noise

Conspiracy,

New Transit Direction,

The Moving Units— *In the Venue*

Her Candane, Clarity Process,

Farewell My Enemy, Lorene Drive,

Somewhat Gone— *Kilby*

Smashy Smashy,

Beard of Solitude— *Monk's*

Zion's Tribe— *Port O Call*

Drooling Dogs— *Urban Lounge*

Debi Graham, Layna— *Vortex*

## Friday April 23

The Mark Granger

Experience— *Albee*

Unsound Mind— *Big Easy*

Vitamin X, American Statistic,

All Systems Fail, Robbed, Larusso,

Dusn't Matter— *Kilby*

Rezolution, The Freshmen,

Last Response— *Lo Fi*

On Vibrato— *Monk's*

Vox Carnage, Emergent Order,

Sindolor, 3 Star Hotel— *Ritz*

Brett's farewell w/ Rodeo Boys,

The Rubes— *Todd's*

Electoral College,

Red Bennies— *Urban Lounge*

## Saturday April 24

Rap Battle Finals,

Breakdancing Finals,

Graffiti Art Fest— *Albee*

Spring Luau— *Big Easy*

The Long Winters— *Egos*

Black Rebel Motorcycle Club,

The Starlite Desperation,

The Rapture— *In the Venue*

Tolchock Trio/Downers CD Release

w/ Redd Tape,

Electoral College— *Kilby*

In Camera, The Scarry Kids,

Day of Less, Shane— *Lo Fi*

The Sleepy Jackson,

The Thrills— *Suede*

Jeri Ingersoll Benefit w/

The Gamma Rays— *Todd's*

## Sunday April 25

Flaw— *Ritz*

## Monday April 26

DJ Curtis Strange— *Burt's*

Glacial, Day of Less,

Pushing Up Daisies, Theta Naught,

Books About UFO's— *Kilby*

DJ Matlock— *Monk's*

## Tuesday April 27

Badluck Blues Band— *Monk's*

## Wednesday April 28

The Crystal Method— *In the Venue*

Moneen, North Star, The Fight,

Chronic Future— *Kilby*

The Red Thread, Clarity— *Lo Fi*

1.25 Wandering Jews— *Monks*

## Thursday April 29

DJ Curtis Strange— *Bourbon St*

Muse— *In the Venue*

Rocky Votolato, Roy,

The Hurtfords, Day Two,

Take the Fall— *Kilby*

## Friday April 30

Perfect Disorder,

Downfall— *Big Easy*

Method Man @ Harry O's

Da Da, Klezer Soze, COSM— *DV8*

The Wolfs— *Egos*

Morrisite War, Postcards Home,

Seconds Away— *Kilby*

Subincision, The Last Response,

Pagan Dead— *Lo Fi*

## G13— Monk's

**SLUG Sno Bro Ho-down Finale w/**

The Purr Bats,

Brownham— *Todd's*

Da Verse— *Urban Lounge*

## Saturday May 1

Outset Phonic, Broke— *Lo Fi*

## Sunday May 2

Mistress of Reality

## Monday May 3

DJ Rebel— *Monks*

## Tuesday May 4

No Star Jazz— *Monks*

## Wednesday May 5

DJ Curtis Strange— *Burt's*

The Palidins, Dusty 45's— *Ego's*

Death by Stereo, Fear Factory,

Chimaira, Slipknot— *In the Venue*

Dick Dale, I Can Lick Any SOB in

the House— *Liquid Joe's*



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MONDAY - 4:12:04  
IN THE VENUE 7:00 PM



Pinback | Enon

WEDNESDAY - 4:21:04  
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#### FEATURED EVENTS



**Saves the Day, Grandaddy,**  
The Fire Theft, Hey Mercedes  
Monday, April 12  
at In the Venue



**The Strokes**  
Monday, April 19  
at In the Venue



**Henry Rollins Spoken Word**  
Wednesday, April 14  
at In the Venue



**The (International) Noise  
Conspiracy, The Moving Units,  
The New Transit Direction**  
Thursday, April 22  
at In the Venue

#### UPCOMING EVENTS

**Adolescents**  
Monday, April 5 at In the Venue

**Punks vs. Psychos Tour**  
Tiger Army, The Business, F-Minus  
Thursday, April 8 at In the Venue

**Fantomas**  
Thursday, April 15 at In the Venue

**The Suicide Machines**  
Friday, April 16 at The Lo-Fi Cafe

**Pinback, Enon**  
Wednesday, April 21 at In the Venue

**Stella Star, The Killers, Hello Amsterdam**  
Wednesday, April 21 at Liquid Joes - A Private Club for Members

**The Rapture, Black Rebel Motorcycle Club**  
Saturday, April 24 at In the Venue

**The Crystal Method**  
Wednesday, April 28 at In the Venue

**Midtown**  
Tuesday, May 11 at Lo-Fi Cafe

**Trapt, Smile Empty Soul, Finger 11, Strata**  
Wednesday, May 12 at In the Venue

**Dark Lotus**  
Monday, May 24 at In the Venue

**The Shins**  
Thursday, May 27 at In the Venue

## Kilby Court Calendar for April 2004...

- 03- Iron & Wine, Holopaw.
- 05- (7pm) Statistics, Now it's  
overhead, Volcano I'm Still  
excited
- 06- (6pm) The City Sleeps,  
Right Turn Danger  
(8pm) I am the World Trade  
Center, Paper Lions, The Child  
who was a keyhole
- 07- Pretty Girls Make Graves,  
The Red Light Sting
- 08- (6pm) Enex, t.b.a.  
(8pm) Take the Fall, The Higher,  
These Winter Days
- 09- Azure Ray, Okkervil River,  
Cocorosie, Brownham
- 10- (6pm) Farewell my Enemy,  
Facing New York, Rescue Breathing  
(8pm) Day Two, A Thorn for Every  
Heart, Moments in Grace,  
From First to Last
- 11- Zombie Zombie, Debaser,  
El Toro, Lying in States
- 12- Eyedea & Abilities w/ Blueprint  
(Members of Atmosphere)
- 13- (6pm) Will Kill, The Generals, t.b.a.  
(8pm) Single File, t.b.a.
- 14- (6pm) USS Horsewhip, Books about UFOs,  
Earthbound  
(8pm) Sound is Sound is not a sound)
- 16- (6pm) Seve vs. Evan, The Slender Ears,  
Bugs in Amber  
(8pm) Tracy Hall, Citizens Here & Abroad,  
The Broecks, Raincheck
- 17- (6pm) An Albatross, Emergency Exit Plan  
(8pm) Radio Berlin, On Vibrato,  
Turn Pale
- 18- From Ashes Rise, Glacial
- 19- The Def Jux Tour:  
Murs, Perceptionists (featuring  
Mr Lif), SA Smash
- 20- (6pm) Just Jeni, Half Step  
(8pm) Waz, Careen, Watashi Wa
- 21- (6pm) If at First, These Winter Days  
(8pm) Madman Chronicles, The Goodbites

- 22- Her Candane, Clarity Process, Farewell  
My Enemy, Lorene Drive, Somewhat Gone
- 23- Robbed, Larusso, Dush't Matter  
(8pm) Vitamin X, American Static, All Sys. Fail
- 24- Tolchuck Trio & The Downers CD Release.  
w/ Redd Tape, Electoral College
- 28- Moneen, North Star, The Fight, Chronic Future
- 29- (6pm) Rocky Votolato, Roy, The Hurtfords  
(8pm) Day Two Tour kickoff, Take the Fall
- 30- Morrisite War, Postcards Home,  
Seconds Away...

& coming up in May: Deerhoof, 90 Day Men,  
of Montreal, Mae, Apollo Sunshine,  
Silverstein,  
Shannon Hight,  
etc. etc. etc.

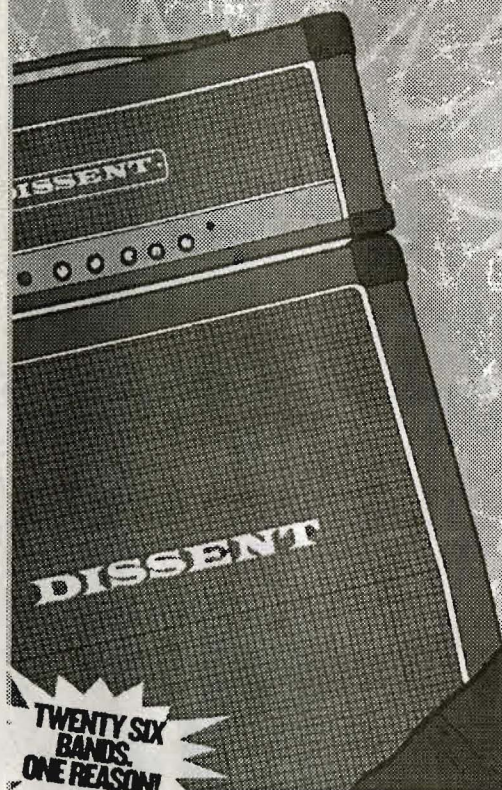


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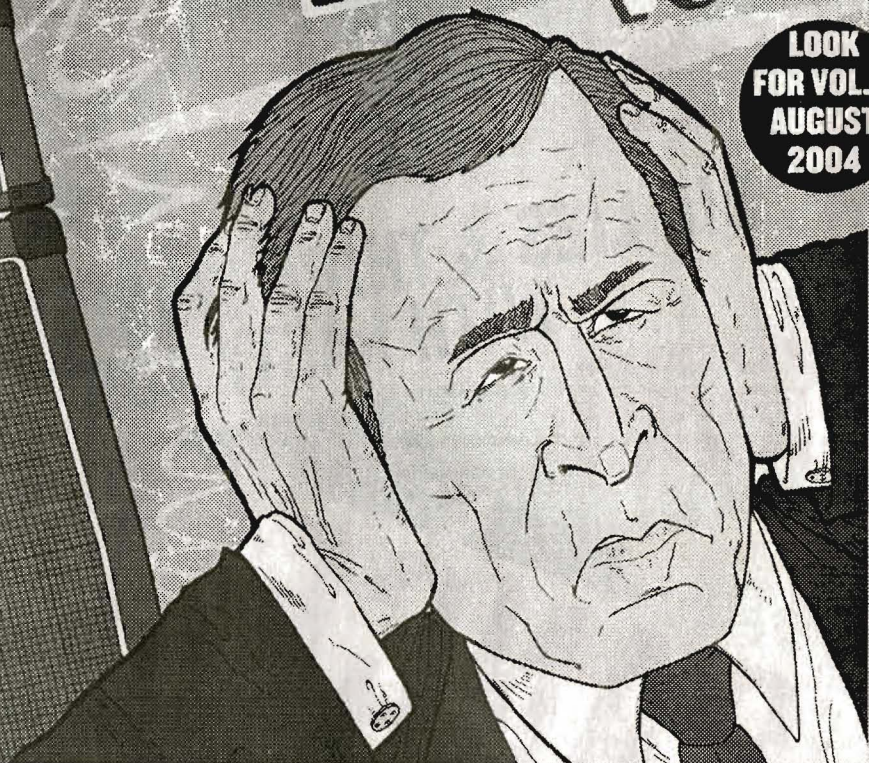


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